

MAY 9, 1953

MOTION PICTURE HERALD

MGM and Warners
Gear Studios to 3-D
& All Wide Screens

REVIEWS (In Product Digest): THUNDER BAY, STALAG 17, AMBUSH AT TOMAHAWK GAP, THE VANQUISHED, THE SUN SHINES BRIGHT, A SLIGHT CASE OF LARCENY, RING AROUND THE CLOCK, WHAT PRICE INNOCENCE

BetterTheatres

for MAY

THE SPRING BUYERS NUMBER
containing The Buyers Index

Purposes of the Big Picture

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In Two Sections, Section One



JEAN SIMMONS

The fiery Princess "Young Bess"



STEWART GRANGER

Tom Seymour loved two women

"YOUNG BESS-YES!"

THE LOVE STORY OF A PRINCESS IS

"A SPECTACLE
IN 'QUO VADIS'
CLASS!"

—BOXOFFICE
MAGAZINE

"Strong box-office prospects.
Remarkably engrossing." —VARIETY

"Certain to please all audiences
and to be a money-maker."

—SHOWMEN'S TRADE REVIEW

"Distinguished, absorbing picture,
superbly directed, acted and pro-
duced. Granger a warm, dashing
figure. Taut love story that holds
the viewer throughout."

—HOLLYWOOD REPORTER

"Brilliantly composed and im-
pressively produced drama. Will
occupy a notable niche and secure
vast interest."

—FILM DAILY



DEBORAH KERR
Sweetheart of one, wife of another



CHARLES LAUGHTON
Henry VIII had many wives

"SAYS TRADE PRESS!"

M-G-M's NEW TECHNICOLOR TRIUMPH!

"Rich pageantry...extraordinary performances by Jean Simmons, Stewart Granger, Deborah Kerr and Charles Laughton."

—MOTION PICTURE HERALD

"Romantic drama that takes perfectly to the lavish quality of its Technicolor presentation. Strong for cast and box-office attention. Stewart Granger standout."

—DAILY VARIETY

"Timely as a coronation and likely to play to coronation-type business!" —MOTION PICTURE DAILY

"Strong star values. Dramatic sequences that hold any audience."

—EXHIBITOR MAGAZINE

— ★ —

M-G-M presents In Color by Technicolor "YOUNG BESS" starring JEAN SIMMONS • STEWART GRANGER DEBORAH KERR • CHARLES LAUGHTON • with Kay Walsh • Guy Rolfe • Kathleen Byron • Cecil Kellaway • Leo G. Carroll • Screen Play by Jan Lustig and Arthur Wimeris Based on the novel by Margaret Irwin • Directed by George Sidney Produced by Sidney Franklin

"HOUSE OF WAX"

IS PLAYING IN EVERY TERRITORY
IN THIS COUNTRY AND HAS
BEGUN ITS FOREIGN ENGAGEMENTS.
THE PUBLIC RESPONSE HAS
DEFINITELY PROVED IT THE
BIGGEST ATTRACTION IN WARNER BROS.
HISTORY. IT IS THE BEGINNING
OF A WONDERFUL NEW ERA
IN OUR INDUSTRY!



"HOUSE OF WAX" NATURAL VISION COLOR BY
3-DIMENSION WARNERCOLOR WARNERPHONIC SOUND

VINCENT PRICE · FRANK LOVEJOY · PHYLLIS KIRK · CAROLYN JONES · PAUL PEPPER

HOUSE OF WARNER!

THE NEXT WARNER BROS. PICTURE IN
3 DIMENSION, WARNERPHONIC SOUND AND
WARNERCOLOR IS THE HISTORIC ADVENTURE

"THE CHARGE AT FEATHER RIVER"

THE POWERFUL MANNER IN WHICH IT WAS
PRODUCED AND IN WHICH IT WILL
BE PROMOTED WILL IN EVERY WAY
MATCH THE HISTORY-MAKING
STANDARD OF 'HOUSE OF WAX'!



"THE CHARGE AT FEATHER RIVER" NATURAL VISION COLOR BY
3-DIMENSION WARNERCOLOR WARNERPHONIC SOUND
GUY MADISON · FRANK LOVEJOY

WITH HELEN WESTCOTT · VERA MILES · DICK WESCH · OWSLOW STEVENS · STEVE BRADDE
WRITTEN BY JAMES R. WEST · MUSIC BY MAX STEINER · PRODUCED BY DAVID WEISBART · DIRECTED BY GORDON DOUGLAS





Titanic in L.A.!
Titanic in Miami!

And next week there'll
be Titanic business at
boxoffices everywhere
as TITANIC breaks in 327
day-and-date engagements!

Produced by
CHARLES
BRACKETT



There's No Business Like 20 Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 191, No. 6



MARTIN QUIGLEY, JR., Editor

May 9, 1953

Arbitrate or Legislate

THE Senate Small Business sub-committee investigating motion picture trade practices now has heard spokesmen from exhibition and distribution. Only Government officials concerned—notably from the Department of Justice—are still to testify. Then the committee headed by Senator Andrew F. Schoeppel, Republican of Kansas, will make its recommendations.

While the Senator and his colleagues have been careful to maintain a quasi-judicial impartiality and have attempted generally to keep their own views private until the hearings are over, it is clear that the major alternatives are either to urge the industry to arbitrate trade practice problems or to recommend that the Congress legislate new laws to attempt to solve them.

Fortunately for the industry in all its branches, the whole climate of Washington is now oriented towards the philosophy that industries—and peoples—should handle their own problems to the extent possible and that the Government should intervene only when imperative.

Irrespective of the rights and wrongs of film trade practices and where the blame may lie or how it should be justly apportioned, it is certain that laws of themselves can not enhance the welfare of the industry. No Government bureaucrat can be expected to be more wise and experienced about motion picture trade matters than many individuals within the business who have given their whole lives to careers in exhibition and distribution.

The present indications are that the Senate committee will recommend arbitration. Such a result may be a disappointment to some exhibitors who may think that the hearings have boomeranged on them to a certain degree. The reasons for Allied's rejection of arbitration last November (and refusal to resume negotiations on the subject) are sufficiently obscure to be unclear even to many within the industry. It is to be expected that a few members of the Senate committee will find them an enigma. Allied's stated reason that nothing should be done about arbitration until film rentals are adjusted downward has been outlined a number of times in the past six months by officers of that organization.

ON THE other hand the exhibitor arbitration negotiators knew that arbitration of film rentals never would be accepted by distributors or even by all exhibitors. Mr. Abram F. Myers, Allied board chairman and general counsel, and a participant in the negotiations, pointed out (in his arbitration report to the the Allied convention after the board had rejected the arbitration plan) that if all rentals were subject to arbitration the industry would quickly grind to a halt. Neither the seller—the distributor—nor the buyer—the

exhibitor—would know where he was financially if every deal could be subsequently arbitrated.

Arbitration is no panacea. Yet it is very much worth trying in the motion picture industry. There is no doubt that it could be a means of quickly settling some disputes and ameliorating others.

An over-all settlement of the major points that cause unnecessary conflict should not be beyond the capacity and patience of men within the industry. One difficulty up to now is that no group is addressing itself to the trade problems of the business as a whole. Naturally and understandably the exhibitor organizations are seeking to improve the well-being of their members. That is good and is as it should be. Distributors are seeking to improve the sales of their films. That also is good and as it should be. COMPO had enough trouble getting organized even though it was limited by charter from any consideration of trade practices.

There is urgent need for the formation of an industry committee—the British have an apt expression "A Working Party"—to tackle trade practices from an all-industry viewpoint. Such a committee should be small. It requires no special financing or quarters. Its membership should include a few exhibitors and distributors of national repute, long experience and broad vision. Such a group should seek ways and means of improving the peaceful and prosperous living together of exhibition and distribution.

Let us put the brains and good will within the industry to work on over-all trade problems. In this way it can be demonstrated that there is a third way to better trade practices. Arbitration and legislation can never themselves solve all problems.

The motion picture industry will be better for all concerned when its internal problems are equitably adjusted by its own experts rather than left to neutral arbitrators or Government officials and judges. The Government, the Courts and outside businessmen have enough problems without being continually saddled with those of the motion picture industry.

■ ■ ■

Q Exhibitors in many parts of the world will be shocked to learn that the Argentine Government by decree April 27 has ordered sharp reductions in all theatre admission prices. The basic reduction is thirty percent for adults and fifty percent for children on weekdays. In addition, on three days of the week there must be an additional twenty percent discount from the scales prevailing up to April 26. The action was taken by the Government as part of a campaign to reduce prices of "articles of prime necessity."

—Martin Quigley, Jr.

MOTION PICTURE HERALD

Letters to the Herald

Tax Protest

TO THE EDITOR:

I propose that in order to focus direct attention on the crisis now obtaining in the motion picture industry regarding the pernicious and devastating theatre admission tax a motion be made and a poll taken of all theatre exhibitors—from both indoor and outdoor theatres—throughout the entire United States as to their willingness to discuss the possibility of every theatre in the United States closing its doors for one whole week at such time as agreed upon by them in the poll taken within a sixty-day time limit from this date.

Publicity would have to be given in advance of these intentions. For the salvation of the industry all must act in good faith and in concert even if such direct action means a small loss temporarily to each exhibitor individually. Direct boycott is the only way to spotlight the crisis now confronting thousands of small exhibitors. Six theatres in this area have now closed due solely to baneful effects of both Federal and city admission taxes. Exhibitors must stand together at last or they must realize that destruction lies ahead in the face of this national problem.

If the motion picture industry is not worth this effort it had better not survive.—J. DORSEY CONKLIN, Southwest Amusement Enterprises, Radford, Virginia.

Religious Pictures

TO THE EDITOR:

We recently played "The Miracle of Fatima." This didn't draw as it should, but through no fault of the picture. The trailer was mainly at fault. However, this is beside the point.

The people who did come to see it were people who seldom frequent a movie. And, too, we still had a lot of farmers, etc. What I'm getting at is this: religious pictures appeal to all types of people. Everybody praised this picture, and really seemed to enjoy it deeply.

The whole world is looking for something, seeking solace, and Hollywood has the solution at its fingertips. Even if it wouldn't prove lucrative (which it would), still Hollywood should produce more good, down to earth, plain, simple, religious pictures. I've noticed that everyone of these we play—and they are few and far between—people eat them up. Why not give them what they want and what they need? I do not mean they should all be of the type mentioned above, but a good story about a minister and his trials and tribulations with

humor, or a priest or rabbi. Make them human and humble and endearing. How can Hollywood close its eyes to this great opportunity to benefit mankind? — MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.

Hollywood vs. Foreign

TO THE EDITOR:

We seem to be hearing more and more about "these delightful foreign films" (you will note the word "movies" is seldom used), which are so "infinitely superior" to the Hollywood variety. I have looked over the *New York Times* amusement page and, as far as filling New York's screens is concerned, look what we have! Nine films to rank certainly with the best of any country and the foreign selection is most impressive too, perhaps the best in many a moon. But still, Hollywood ranks pretty well, what with "Call Me Madam," "Come Back, Little Sheba," "High Noon," "Hans Christian Andersen," and others which are notable as high quality entertainment.

I'm not even mentioning Cinerama. What a crusher to those who say we've neglected art for dollars *et al.*

Not bad for one country, from one community (Hollywood) that's always on the pan by our "aficionados" of the cinema! — ROBERT M. FINEHOUT, Director of Advertising and Promotion, Association Films, New York.

Trailer Needs

TO THE EDITOR:

I think it's time that the film companies pay more attention to trailers. I can't understand why all film companies don't make their own trailers.

Trailers are more important than most companies realize in a small town. Some pictures could easily have two trailers. For instance, the 20th-Fox film, "Bloodhounds of Broadway"—this was a typical small town show, but what did the trailer show? All music. Now any exhibitor could have made a better trailer than the one shown. It could have shown the "Cindy" number, the feudin' Georgia boys, more of the bloodhounds, a small town girl's trip to New York, etc.

I say more emphasis should be put on trailers as I believe it would help business. You just can't sell a picture without some help. If a trailer is good then that goes a long way.

Let's hear from some of you exhibitors on this subject.—J. C. BALKCOM, Gray, Georgia.

May 9, 1953

WARNERS plan production for 3-D and wide screens Page 12

3-D STANDARDS important for world markets, British executive says Page 12

METRO product for 3-D and all types of wide screens Page 13

GUNZBURG discloses some secrets concerning Natural Vision process Page 13

ARBITRATION denial by Allied hit before Senate unit by Keough Page 16

STARR urges industry arbitration at Virginia meeting Page 16

SKOURAS management seen winning favor of stockholder majority Page 17

DUMONT Laboratory working on 3-D process for television Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

BOX OFFICE Champions for the month of April Page 21

BERGER attacks sales policies before North Central Allied Page 21

METRO announces total of 34 features for next 18 months Page 22

SUPREME Court upholds circuit decision on bidding appeal Page 22

STORY OF 3-D, from 1913 to 1953—by Martin Quigley, Jr. Page 23

FILM Finance Corp. in England faces doubtful future Page 26

IFE finds dubbing opens market here for foreign films Page 29

UNITED ARTISTS in move to expand sales organization Page 29

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 28

Managers' Round Table Page 37

People in the News Page 36

What the Picture Did for Me Page 35

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1829

Advance Synopses Page 1831

Short Subjects Page 1831

The Release Chart Page 1832

GENERAL admission tax collections in March, reflecting February business, amounted to \$21,031,715, compared with \$19,863,940 a year earlier, the Bureau of Internal Revenue reported this week. This was the first time in six months that a current year figure exceeded the figure for the previous year. The March collections were also up from the February collections of \$20,636,600.

► Leaders of the industry's tax relief fight are taking a long look ahead and worrying about what might happen to the Mason bill in the Senate. While the House would probably consider the bill under a procedure barring any changes, in the Senate the bill would be open to any tax amendment — affecting liquor taxes, corporate rates or anything. Loading the bill down with amendments would obviously kill its chances, so the COMPO people are asking Senators to fight any amendments, if and when the bill reaches the floor.

► At 9 o'clock one night last month, the Greek Government announced its decision to change the value of the drachma from 15,000 to the dollar to 30,000 to the dollar. One immediate result of the move would be to cut by one-half the dollar value of the "blocked drachmas" of American distribution companies held by the Bank of Greece. Awaited with anticipation is a new law which will clearly define the new procedure regarding dollar remittances.

► Montague Salmon, managing director of the Rivoli theatre on Manhattan's Broadway, is a man with showmanly respect for mothers. As an annual Mother's Day treat, the Rivoli will admit free all mothers brought to the theatre on May 10 by one of their children purchasing a regular admission to see "Salome." In addition every mother will get a free gardenia.

► Howard Hughes' adventures with RKO, including the recent abortive sale and subsequent recovery of his stock, are the subject of a feature article, "It's Only Money" in the current issue of Fortune.

ON THE HORIZON

► A question of decree: The Argentine Government, worried by rising prices, has resorted to what outwardly appears to be a simple expedient. On April 27 it issued a Government decree wacking off 30 per cent on general admissions charged previously and 50 per cent off children's admissions. As a sort of break for the public, the decree also requires exhibitors to give patrons an additional 20 per cent discount three days a week, excluding Saturdays, Sundays and holidays. The film industry, fearful of long-run results, now is holding conferences with Government officials with a view to an annulment.

► Zenith Radio Corporation has by no means given up on its plans for Phonevision, the pay-as-you-see television system. Last week Eric Isgrig, director of advertising for the company, in a speech at Columbus, Ohio, argued at length that subscription television, as offered by his company, is the only way educational groups can finance and activate the educational TV stations authorized by the FCC.

► Television will hit Japan soon. RCA is equipping three Tokyo stations, which will reach 12,000,000 persons. Also planned are networks to reach the remainder of the Japanese. The Japanese broadcasters are using American standards; and

their producers and technicians are training at RCA and the National Broadcasting Company, New York. The broadcasters are NHK Broadcasting Corporation, headed by Tetsuro Furukaki; Nippon Television Company, headed by Matsu-taro Shoriki; and Radio Tokyo, directed by Tadashi Adachi.

► Killed with kindness? Word comes from Detroit that the American Legion members who were picketing Sol Krim's Krim theatre, during the showing of Charlie Chaplin's "Limelight," have given up the ghost. The picture is now in its fifth week at the house. Mr. Krim, it will be remembered, was cited in these pages just four weeks ago April 11 for having kindly serviced his pickets with coffee and doughnuts during their perambulatory chores in front of the house.

► One thing is sure not to come out of the current Senate Small Business Committee hearings on industry trade practices: any new legislation. Not only would industry and congressional leaders be likely to resist any such bill, but under the rules of the Senate, the Small Business committee has no power to report out any legislation—it can only suggest that some other committee consider legislation.

► Let it be far off on the horizon, or better beyond—the day when the art-film producers in those far countries begin showing the world their idea of how to get the most out of the extra-dimensional motion picture processes.

In BETTER THEATRES

Noting a tendency to consider 3-D and "wide-screen" as offering a choice between two methods of making the screen image "third-dimensional," the editor of *Better Theatres*, in "The Big Picture," sets forth the purposes for which bigger pictures were urged before "Bwana Devil" turned the industry to stereoscopy, and finds them to be what is primarily realized in socalled "wide-screen."

Another developing phase of current technical changes is dealt with by Gio Gagliardi in "Looking Toward Adoption of Stereophonic Sound."

In the third article of his series, "Motion Picture Theatre Management," Curtis Mees discusses the responsibility of the manager for the performance.

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This week in pictures



AT THE FIRST two-day regional meeting of the Shea Circuit, in Zanesville, Ohio. Seated are Richard A. Harper, assistant to the president; Gerald Shea, president; Ray E. Smith, chief buyer and booker; Harold Snyder, New Philadelphia manager; Dale McCoy, Cambridge; and Jack Baumgardt, Lancaster. Standing: Robert Limbaugh, Conneaut; Frank V. King, field representative; Paul LeMaster, Zanesville; Clayton Gillam, Dover; William Gillam, Newark; Ray McNealy, Geneva; Jack Hynes, Youngstown; Robert Rhodes, Akron; Edward Mason, McKees Rocks, Pa.; Durward Duty, Marietta; and Dale Tysinger, Ashtabula.



AWARD for "A distinct contribution to the American Screen" to Phyllis Kirk, of Warners' "House of Wax," from William Keegan, editor of Theatre-Screen Time.



AS Allied of Michigan met in Detroit the other day: in array are Pearce Parkhurst, convention chairman; Ivan Clavette, National Screen Service; Leon J. Bamberger, RKO Radio sales promotion manager; Harland Rankin, Motion Picture Association of Canada; Harold Hedler, Newaygo and Fremont, Mich.; and Emmit Goodrich and Walter Fisher, of Grand Rapids, Mich.

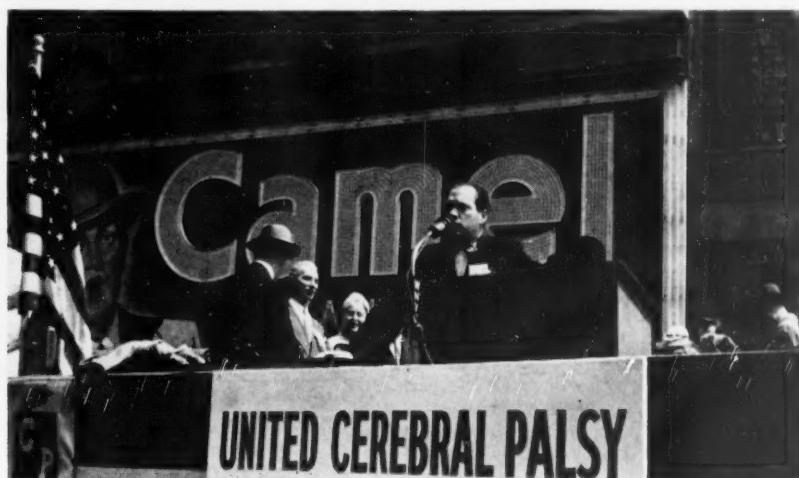


IN NEW YORK, Arthur Mayer, left, and Edward Kingsley, distributors, flank visitor Leslie Baker, Associated British Film Distributors, as they told of new product distribution plans. See page 36.

by the Herald



VISITORS TO HOLLYWOOD. Linda Darnell, Robert Mitchum, and Jack Palance were hosts on the set of RKO Radio's "Second Chance". Their guests were from the Delft circuit, Wisconsin and Michigan; and they are, left, George Sattler; John Schuyler, president and general manager; Mrs. Sattler, and A. C. Schuyler, right, Mr. Schuyler's brother, associated with National Screen Service.



by the Herald

A RALLY IN TIMES SQUARE, New York, opened the 1953 National Campaign of the United Cerebral Palsy organization. It featured child and adult performers and appeals by prominent personalities, including, above, Leonard Goldenson, UCP president. At the right, Herman Robbins, president of National Screen Service, who is chairman of the campaign's distribution committee, and whose firm is handling the appeal trailer.

MURRAY LENEKOFF, left, succeeds Sam Pearlman as manager of the Loew's State, New York, Loew circuit flagship. He was manager of the Victoria there.



by the Herald



by the Herald

INTERVIEW, at the Museum of Modern Art, New York, preceding showing of "Ring Around the Clock", Italian feature. In order are Sonio Coletti, producer; Bernard Kreisler, distributor; Martin Starr, interviewer; and Hal Boyle, Overseas Press Club, for which the screening was arranged.



by the Herald



ELECTIONS, at the Associated Motion Picture Advertisers, New York. The men are Albert Floersheimer, Jr., vice-president; William Boley, treasurer; Lige Brien, president; and Vivian Moses, new trustee. Also elected was Edgar Goth, secretary.

ACTING MAYOR of Buffalo Elmer F. Lux, left, throws out the first ball at the opening of the city's baseball season. Mr. Lux also is head of the Elmart Theatres circuit.

WARNERS SET ALL-MEDIA PRODUCTION SCHEDULE

Announce 44 Films in New WarnerScope System, and Other Devices

HOLLYWOOD: An all-media production program covering a period of 18 months and designed to take advantage of all "revolutionary developments" including a heretofore unannounced WarnerScope process was announced Wednesday by Jack L. Warner, vice-president of Warner Brothers.

Without specifying what processes would be used for each of the 44 pictures listed on the program, Mr. Warner emphasized that the studio would make full use of the new WarnerScope system as well as the 3-D photography already in trial use, WarnerPhonic sound and WarnerColor.

Details of New WarnerScope System Not Announced

Presumably designed to allow projection of pictures on screens wider than the standard 1.33 to 1 ratio, details of the WarnerScope system were not announced. It was described as a newly perfected process "which has been in development by the studio through many years of research and experimentation. It was brought to usable form last fall," the statement said, "and since has been refined and perfected."

Specifications are to be announced at an early date at a demonstration for the press and exhibitors. Mr. Warner said that the process ranks in importance with WarnerPhonic sound, WarnerColor and three-dimensional photography.

The 44 top bracket pictures announced for the period between now and September, 1954, include the productions completed, shooting and to be made by the company within the 18-month period.

Announced Product Listed by Studio

The list of pictures follows:

THE DESERT SONG, THE BEAST FROM 20,000 FATHOMS, DIAL M FOR MURDER, EAST OF EDEN, SOUTH SEA WOMAN, MISTER ROBERTS, MISSISSIPPI WOMAN, THE HIGH AND THE MIGHTY, THE CHARGE AT FEATHER RIVER, DIAMOND QUEEN, SO THIS IS LOVE, ISLAND IN THE SKY, THUNDER OVER THE PLAINS, BLOWING WILD.

THE CITY IS DARK, THE MOONLIGHTER, A LION IS IN THE STREETS, BEGGAR'S OPERA, THE EDDIE CANTOR STORY, HONDO, MASTER OF BALLANTRAE, PLUNDER OF THE SUN, SO BIG, CALAMITY JANE, THE PHANTOM APE, HIS MAJESTY O'KEEFE, THE BOY FROM OKLAHOMA, THREE SAILORS AND A GIRL, RIDING SHOTGUN, LUCKY ME, THEM.

A STAR IS BORN, MADEMOISELLE MODISTE, REAR GUARD, MAN O' WAR, GOWN OF GLORY, HELEN OF TROY, BLACK IVORY,

"If ever there was a time in the history of our industry, with the confused tumult and shouting, to speak current progress and future plans in terms of common sense, that time is now. . . . By maintaining flexibility we can assure superior results impossible with a hard and fast adherence to a single process or a fixed combination of processes. Our research is continuing. As other advances are perfected they will find their proper place on this program. How these processes are used, singly or in combination, will be announced as productions near actual shooting time.

—JACK L. WARNER.

QUIETLY MY CAPTAIN WAITS, LAST TRAIN WEST, SNOW COVERED WAGON, BLUEBEARD AND HIS SEVEN WIVES, UNDER THE BIG TOP and THE KNIGHTS OF THE CRUSADES.

"Wax" Breaks More Records In Detroit and Chicago

"House of Wax," Warner Brothers' Natural Vision feature in WarnerColor and WarnerPhonic sound, continued to break records this week. Last Sunday at the Michigan theatre in Detroit, the picture took in \$20,000, breaking the previous Sunday high and headed for a week's total of \$60,000. In Chicago, the film grossed more than \$45,000 on the weekend, with the first week's total estimated at approximately \$80,000.

Flynn Sets Six Films

Errol Flynn has announced that he will produce six films, in which he will star, for Viva Films. Mr. Flynn will work in conjunction with producer J. Barrett Mahon on the production schedule. His latest release is Warners' "Master of Ballantrae."

Disney Expands Studio

Walt Disney Productions has started construction on a new sound stage at the Burbank Studio, California, bringing the total square footage to 70,000 on the 53-acre lot belonging to Disney.

Fabian Sells Old Theatre

The Fabian Theatre Corporation has sold the Park theatre building, Richmond, Va., to an outside corporation, which will not use it as a motion picture theatre, according to reports.

Urge World Market View On Standard

LOS ANGELES: The 73rd semi-annual meeting of the Society of Motion Picture and Television Engineers came to a close at the Hotel Statler here last Saturday with Herbert Barnett, president, describing the convention as "one of the most important in the history of the SMPTE." Attending were a record-breaking number of 1,300 registrants, most of whom seemed primarily concerned with the question of new screen processes.

One of the prominent observers at the meeting was Dr. Leslie Knopp, president of the British Kinematograph Society of London, the British equivalent to the SMPTE, who, in an interview here, warned that American producers stand in danger of losing world markets for the new processes unless they begin to think in standards applicable to the world's theatres.

In urging caution on plans for large-screen presentations, Dr. Knopp said that many theatres throughout the world are physically unable to accommodate the large screens required, or, as in England, are unable by law to spend the amounts of money necessary to convert to new techniques.

Producers must not overlook a fact with which they are most familiar, he said, and that is that films are international currency in which they have a vital interest.

With a view to setting up some sort of international standards, the British film man said that the society he heads already has begun circulating questionnaires to determine the size of screens which British and continental exhibitors can accommodate. It is understood the SMPTE is planning distribution of a similar questionnaire in the United States.

The information amassed in England will be turned over to the SMPTE for coordination with domestic findings, and then made available to American studios to guide them in future plans.

Among other 3-D news at the convention was the announcement by John A. Norling, of Loucks and Norling Studios of New York, that his company would put on the market within eight weeks the first single body stereoscopic cameras. It was understood that initially two cameras would be available, which, with others to follow, will be licensed for use by the studios.

The autumn convention will be held at the Statler Hotel in New York the first week of October.

METRO PRODUCT FOR 3-D AND ALL WIDE SCREENS

To Be Made to Allow for Masking Apertures in Desired Proportions

HOLLYWOOD: In its first major policy statement since the beginning of the 3-D and wide-screen furore, MGM announced here Monday that in the next 18 months it will produce a program of 34 features, most of them adaptable to the company's own wide-screen process allowing for projection in aspect ratios ranging from the standard 1.33 to 1 up to 2 to 1.

This, it is understood, will be accomplished by photographing critical action in such a way as to allow for masking of the aperture plate in the desired proportions. Thus, says the MGM announcement, the company's product will be available in dimensions that "will suit the screens of our 37,000 or more customers throughout the world."

Stereophonic Sound Set For All Productions

The policy statement came at the conclusion of a three-day meeting of Loew's MGM eastern and studio representatives with Dore Schary, studio head. In addition to the wide-screen process, all productions will be scored in stereophonic sound.

Included in the schedule of 34 productions are two which will be shot in CinemaScope, the wide-screen process having an

Details of the MGM product announcement covering 34 features are reported on page 22.

aspect ratio of 2.66 to 1 which 20th Century-Fox plans to use exclusively. The two are "Knights of the Round Table" and "Rose Marie," and, it was added in the announcement, both will also be available in the MGM wide-screen process.

"Before starting actual production of every film," said the MGM report, "we will gauge public interest and exhibitor demand, and if the subject material and exhibitor interest warrants, we will make additional films in CinemaScope."

To Use True 3-D on "Kate," Cole Porter Musical

Scheduled for shooting in true 3-D, as well as in the company's wide-screen process, is "Kiss Me, Kate," an adaptation of the Cole Porter Broadway musical. This decision was reportedly reached after company executives viewed "Arena," MGM's initial venture into the 3-D field.

The announcement continued: "The MGM policy, in addition to giving us a balanced program in story content and star

PLAN CINEMASCOPE PICTURE FOR BRITAIN

LONDON: Associated British Pictures will make the first picture here in CinemaScope, the 20th Century-Fox wide-screen system, if arrangements can be made by next November when shooting at Elstree of "Queen Esther" is scheduled to start. The Biblical epic, starring Hedy Lamarr, also is scheduled to be shot in the conventional manner. Miss Lamarr is due here this week to formalize plans for her appearance in the film.

attraction, will provide our customers with a balanced product of imagery and device.

"While we have been absorbed and will continue to be absorbed in all and every new photographic and recording device, we have not lost sight of the fact that the heart of the motion picture business still remains the story—the attractive packaging of human interest and personality."

The executives reviewed the following films which are ready for release and will be available for wide-screen presentation in addition to standard size, and recorded in stereophonic sound: "Julius Caesar," "Young Bess," "All the Brothers Were Valiant," "Mogambo" and "Take the High Ground."

U-I Engineers Prepare "Bay" Presentation in New York

Fred Tuch, Sr., Fred Tuch, Jr. and William F. Coffin, three engineers from the Universal-International studios in Hollywood, arrived in New York this week to supervise the installation at Loew's State theatre of the new full-stage screen and directional sound equipment which will be used for the premiere engagement there of U-I's "Thunder Bay," beginning May 19. Reaching from proscenium to proscenium, the new screen comprises 1,000 square feet compared to the standard Loew's State screen of 352 square feet.

Denies Paramount Drops Production of 3-D Films

Paramount has not abandoned regular 3-D production and "has no intention of doing so," Y. Frank Freeman, vice-president in charge of studio operations, said in Hollywood this week in denying a published report that the company would drop all 3-D production in favor of its wide-screen process. Mr. Freeman said the company would continue to shoot in 3-D when the story

and subject matter were appropriate. He pointed out that Paramount has awaiting release the Pine-Thomas 3-D productions of "Sangaree" and "Those Sisters from Seattle" and is preparing "Lost Treasure of the Amazon" in the same process.

"Secrets" Revealed by Gunzburg

HOLLYWOOD: Asserting that because of misinformation, the time has arrived to reveal some "trade secrets" behind the Natural Vision 3-D process, M. L. Gunzburg, president of the Natural Vision Corp., in a speech before the Motion Picture Industry Council, outlined many details of the principles behind Natural Vision, including the reliance upon "convergence" rather than the "variable inter-ocular" method used in other 3-D systems.

"Normally," he stated, "the eye doesn't stare straight ahead—as do the cameras in the variable inter-ocular method of shooting. In normal vision, the eyes converge on the subject that a person is looking at—and the area of vision is more or less concentrated. The cameras used in the Natural Vision method of shooting are set up so that they provide a natural convergence on the subject of greatest interest—just as the eye has a natural convergence. To our knowledge, ours is the only 3-D system which has developed and emphasized 'convergence' and all the accompanying physiological and psychological factors."

He recognized that there had been some complaints of eye strain in connection with films utilizing the Natural Vision process but contended they stemmed from inadequacies in projection or in unrecognized eye defects. On the whole, he declared, viewing properly photographed and projected 3-D films is excellent therapy for the eyes and adds to the general audience enjoyment of a motion picture.

As to cries for "standardization," he pointed out that all 3-D films are projected on the same types of projectors, with reels of identical size—that complete standardization virtually exists as to films using the "stereo" method.

Senator Lauds "Shane"

United States Senator Lester C. Hunt of Wyoming has lauded the Paramount production "Shane" in the *Congressional Record* in an "appropriate tribute" to an "epic motion picture."

PARAMOUNT

RADIO CITY
GEORGE STEVENS' "SHANE" ON GREAT PANORAMIC SCR

RECORD-BREAKING CROWDS ARE LINING UP TO SEE A

T
A
CONGRATULATES

Radio City Music Hall

Paramount congratulates the management and staff of Radio City Music Hall for the speed and efficiency with which, in a brief twenty-three days, they adopted the great panoramic screen as a new means of film presentation. The overwhelming response of public and press confirms that George Stevens' **SHANE**, with its dramatic sweep and pictorial grandeur, was an ideal choice for inaugurating this first step in a new era of exhibition. As the Music Hall moves forward with its future plans, Paramount is accelerating its own efforts toward enabling all exhibitors to profit by this and other attendance-stimulating techniques.



ALAN LADD • JEAN ARTHUR • VAN HEFLIN
IN **GEORGE STEVENS'**
PRODUCTION OF
"SHANE"
COLOR BY **TECHNICOLOR**
CO STARRING BRANDON DE WILDE WITH JACK PALANCE
BEN JOHNSON • EDGAR BUCHANAN • PRODUCED AND DIRECTED BY GEORGE STEVENS
SCREENPLAY BY A. B. GUTHRIE, JR. • ADDITIONAL DIALOGUE BY JACK SHER
BASED ON THE NOVEL BY JACK SCHAEFER

ARBITRATION'S REFUSAL HIT

Keough Tells Senate Unit Allied Refusal of Plan Was "Astounding"

WASHINGTON: In the final session of the Senate Small Business Committee hearings on industry trade practices last Thursday, Austin C. Keough, Paramount vice-president and general counsel, lashed out at Allied States Association for what he called "an astounding performance" in turning down the industry arbitration draft proposed last fall.

Mr. Keough said that Allied had known from the start of the arbitration negotiations last spring that the distributors would not arbitrate film rentals.

"It came as a shock, therefore," Mr. Keough said, when Allied used the exclusion of film rentals to "summarily reject" the proposed arbitration draft.

"Technically, to use Mr. Myers' word," Mr. Keough went on, "Allied was within its rights to reject arbitration on this or any other ground. But having known the distributors' position on arbitration of film rentals from the very beginning, having worked through their representatives with the representatives of other organizations in the industry, so long and so hard, to achieve a program of arbitration, for Allied to have rejected it summarily and completely was an astounding performance."

The sub-committee is expected to reopen hearings within two weeks with testimony by the Federal Trade Commission and the Trust Division of the Justice Department.

Chairman Schoepel requested Mr. Keough's presence during the Justice Department's testimony and he said he would be glad to appear. Abram F. Myers, Allied general counsel, who testified previously, told the committee that it would "be incumbent upon me, in view of Mr. Keough's testimony, to make a supplementary statement."

Outlined Draft Provisions

Mr. Keough outlined for the committee all the provisions of the final draft of the arbitration system submitted to Allied and other industry groups last fall. Under the proposed system he said there would have been provided "a local, inexpensive and quick-acting forum" for the adjustment of trade disputes.

"Such arbitration," he maintained, "might be preferred by practical, honest business men to the welter of litigation from which the industry has suffered so grievously. If it produced the result of materially lessening this litigation, everybody in the industry, as well as the public, would be gainers."

It could have been tried out for an ex-

perimental period of 18 months, Mr. Keough explained. Then if it didn't work, or if its faults couldn't be corrected by changes and amendments, it could have been dropped, he added.

Mr. Keough said it had always been clear that no exhibitor organization and no distributor had ever obligated itself to enter into any specific plan of arbitration. "It was believed by the distributors and apparently by the exhibitor organizations," he said, "that subject to any changes in detail which might result from further consideration of the drafts submitted, exhibitors and distributors had arrived at substantial agreement about the subjects and machinery for arbitration with full knowledge that film rentals were not to be arbitrated."

Details Arbitration Status

The greater portion of Mr. Keough's testimony was devoted to a painstakingly detailed story of the industry's contacts with arbitration, starting from the system evolving from the 1940 consent decree, going through all the negotiations resulting in the draft of last October and ending with Allied's rejection of the draft.

In brief references to other trade problems, Mr. Keough declared that Paramount had released only two pre-release pictures last year and that both had been quite expensive to make. Paramount had never attempted to fix admission prices, he said, but had found that exhibitors were willing to set an admission price on the basis of "what the picture was worth to their own patrons."

Mr. Keough contended that the situation of the independent exhibitor, whether large or small, was "vastly improved" since the consent decrees.

Mr. Keough attacked "innuendos of exhibitor witnesses" that there had been only a "technical divorce" between Paramount Pictures and United Paramount Theatres.

Reports on Nine Companies

Mr. Keough gave the sub-committee gross and net profit figures showing that nine major producer-distributor companies netted only \$19,000,000 on their operations last year compared with \$64,000,000 in 1946. The figures excluded domestic theatre operations. The nine companies were not identified, but of the 10 national producing-distributing companies, only United Artists, privately owned, does not issue earnings reports.

Mr. Keough explained that a previous witness had put into the record a trade magazine article purporting to show that the producer-distributors "were waxing fat." This conclusion was based on figures showing gross income and was extremely misleading.

The complete transcript of the hearings has gone to the Justice Department.

Starr Urges Arbitration In Industry

RICHMOND: Speaking at the annual convention of the Virginia Theatre Owners Association, Thursday, the final day of the three-day meeting, Alfred Starr, president of the Theatre Owners of America, told exhibitors he favored "an industry system of arbitration, supplemented by a firm and aggressive Department of Justice policy" to alleviate distributor sales policies. The convention was held at the Hotel Chamberlin, Old Point Comfort, Va.

Mr. Starr commented on his views as a witness and an observer at the recent hearings of the U. S. Senate Small Business Committee in which testimony was given by exhibitors and distributors on alleged unfair practices. He said that as a witness he attacked competitive bidding, "exorbitant" film rentals and pre-release policies as "unfair, unjust and economically unsound."

The initial day of the meeting, planned by Syd Gates and Leonard Gordon, co-chairmen of the convention, was devoted to registration, exhibit demonstrations, a board of directors meeting and a president's reception. Wednesday's session commenced with reports by Sidney L. Bowden, president, and the committee chairmen.

Ralph Pries, sales manager for Berlo Vending Company, and Jack Braumagel, general manager of drive-ins for Commonwealth Theatres, were the featured speakers at the second day's meeting, which ended with film clinics.

An open forum, a closed drive-in clinic and a speech on three-dimensional films by E. O. Wilschke, of Altec Service Company, were among the highlights Thursday.

Lack of Arbitration Lamented by Levy

OSAGE BEACH, MO.: It is unfortunate that we do not have within our industry the mechanics for solving our disputes, Herman M. Levy, Theatre Owners of America general counsel, declared Tuesday at the joint meeting of Kansas-Missouri Theatre Association and Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois.

Speaking of the recent Senate sub-committee probe on trade practices, Mr. Levy said an industry system of arbitration "would probably have made this Senate investigation unnecessary."

Being without such a system, he continued, "the continued and unwarranted use of competitive bidding, where it is neither necessary nor desired; the exaction of exorbitant film rental, which eventually must lead to compelling exhibitors to advance their admission prices, and the increased usage of the so-called pre-release system of licensing pictures; all of these either frustrate exhibitors, or drive them to the courts or to the Government for aid."

DuMont Lab Expects 3-D TV Soon

Three-D television in color is promised by the Allen B. DuMont Laboratories. Dr. DuMont told stockholders at the annual meeting Monday in Clifton, New Jersey, that he might demonstrate the system before the year's end.

He added the system would be "compatible." It would be possible to receive it in black and white, or color, or 3-D color, or 3-D black and white. Receivers with a 17-inch screen would cost between \$600 and \$700, he estimated.

Dr. DuMont is not convinced, he told the stockholders, that the color system approved for the public is satisfactory. He feels a good system is a long time away. He was reelected his company's president. Other officers reelected are Stanley F. Patten, vice-president; Paul Raibourn, treasurer; Bernard Goodwin, secretary; Irving Singer, assistant treasurer.

Sales during 1953 will be over \$100,000,000, a record, he predicted.

Rogers and Unger Acquire J. Arthur Rank Reissues

Twenty selected films from J. Arthur Rank have been acquired for reissue by Rogers and Unger Associates, New York. They shortly will announce arrangements with state rights distributors. Three are in color by Technicolor. The first two for immediate release are "Caravan" and "Hungry Hill." The pictures formerly were released by such companies as Universal, Eagle Lion, United Artists, and 20th-Fox.

Club Praises "Tightrope"

Mrs. Dean Gray Edwards, chairman of the motion picture division of the General Federation of Women's Clubs, has sent a letter of commendation to the group's 17,000 chapters praising 20th Century-Fox's "Man on a Tightrope."

Spencer Buys Town Hall

The F. G. Spencer Company, St. John, N. B., a subsidiary of the Famous Players Canadian circuit, has purchased the town hall of Middleton, N. S. The town hall contains the Capitol theatre, part of the Spencer circuit.

Powell Signs Contract

Howard Hughes has signed Dick Powell to an RKO contract as a producer for the studio. Mr. Powell made his debut as a director in RKO's "Split Second."

Purchase Ohio Theatre

Julian D. Hardoefer and Louis E. Eigher, Jr., of Milford, Ohio, have purchased the Family theatre in Milford from Ray Hautz.

SEE SKOURAS MANAGEMENT WINNING FOX PROXY FIGHT

The first big battle between Spyros Skouras, president of 20th Fox, and dissident stockholders, led by Charles Green, opened Tuesday in Wilmington, Del. As the smoke cleared, it appeared Mr. Skouras, representing the management which has steered the company along brave new paths, may be winning. The meeting was for the elimination from the by-laws of cumulative voting; and, although the meeting was recessed for the counting of proxies, a process which was to take several days, there were indications in the manner in which company counsel treated certain technicalities attendant to the voting, that they considered they had the majority of stockholder votes.

In fact, unverified reports Tuesday evening in Wilmington were that the company had between 1,700,000 and 1,800,000 votes. It needs 1,385,000 votes to win the battle.

Company counsel did not contest proposals by Mr. Green or his counsel. As an instance, Herbert Einhorn, Mr. Green's attorney, wanted to file his proxies alphabetically. This was agreed to, and the time element noted, so that no ballots dated after May 6 were to be counted.

Stockholders were asked to vote on two questions: cumulative voting; and lists of directors submitted by management and by Mr. Green.

The judges this week were counting only the by-law change votes. The voting on directors was sealed. It will be

valid along with further voting, at the May 19 general stockholders' meeting in the New York home office of 20th-Fox.

The judges are Edward Steele and David Anderson, Wilmington lawyers. Chairman of the Tuesday meeting was Aaron Finger, also a local lawyer.

The personal and embittered approach, evident in previous debates, on Tuesday was kept subdued by diplomacy.

Supporting management were such industry personalities as Harry Brandt, New York circuit owner and exhibitor leader; Max A. Cohen, also from that city, a circuit owner and exhibitor figure; Morton Thalheimer, Richmond, Va., exhibitor; and John Ferris, representing Texas stockholders.

Mr. Thalheimer pointed out that 20th-Fox was, like other film companies, going through an "industry revolution"; and that when it was over, the public would throng theatres. He declared that to change management now would be disastrous to stockholders.

Mr. Skouras was present, and so were Charles Einfeld, Donald Henderson, Otto Koegel, W. C. Michel, L. Sherman Adams, Norman Steinberg, from the company and its interests.

Counting of ballots was to begin Wednesday morning, and there was doubt whether it would be completed by Friday. More than 23,000 documents were to be examined.

Zenith to Produce Films For Theatres and TV

Zenith Pictures, Inc., a newly formed producer of filmed programs for theatre exhibition and television, has opened studios in New York. Harry Donahue is president of the firm and Edward Lewis will serve as vice-president. Mr. Donahue announced that during periods when Zenith is not in production, studio space will be made available to other producers.

Osborne Asks for TV Station in Steubenville

Application for a television station to serve Steubenville, Ohio, was made to the Federal Communications Commission recently by John R. Osborne, associated with Nikitas D. Dipson, of Batavia, N. Y., theatre circuit owner, and himself president of the Pike-Mayfair Theatres and an officer of West Virginia Theatrical Enterprises. Mr. Dipson, speaking for Mr. Osborne and himself in a dispute with others who want the channel said their application was logical

Los Angeles Paper Cites Influence of U. S. Films

The *Los Angeles Herald & Express* is currently running a series by Jack Moffitt which cites Hollywood films as the United States' best ambassador. Mr. Moffitt, who has just returned from a tour of Europe, points out that American films have been building European friendships for this country.

Start Building Drive-In

Excavation and construction has commenced on the new drive-in theatre in Baxter Springs, Kan. The theatre is being built and will be operated by Stein Theatres, Inc., headed by Louis Stein.

Buy New York Theatre

The Fifth Avenue Playhouse in New York has been acquired by Pathé Cinema, operators of the Paris theatre. Pathé Cinema is a subsidiary of Societe Nouvelle Pathé Cinema of France which owns 35 theatres in Paris as well as other theatres in Belgium and France.

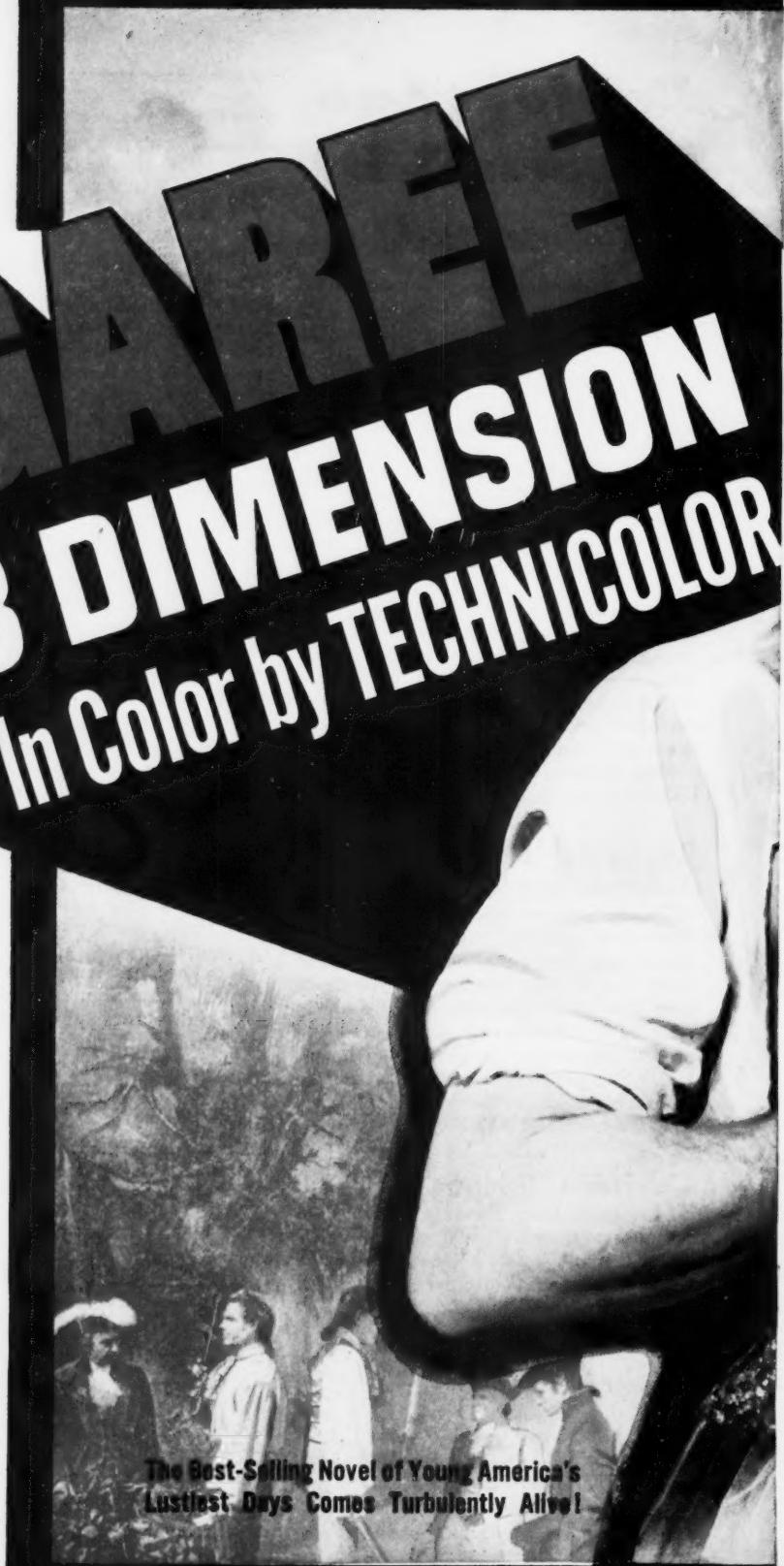
From Paramount
In May

SAVAGEE IN 3 DIMENSION In Color by TECHNICOLOR

Stars That Are Big
Action That Thrills
Adventure That Excites
Sex That Allures
Sets And Exteriors That Amaze
Technicolor That Beautifies It All

AND IT'S ALL IN
3 DIMENSION
TO GIVE A NEW DIMENSION
TO BOXOFFICE PROFITS!

This is the 3-D picture that was worth waiting for!
Not speed but bigness was Paramount's goal in
assembling the great selling elements that make
this an important attraction for every screen!



STARRING

FERNANDO LAMAS

with FRANCIS L. SULLIVAN · CHARL

SCREENPLAY BY

ADAPTAT

DAVID DUNCAN · FRANK



• ARLENE DAHL • PATRICIA MEDINA
ES KORVIN · TOM DRAKE · JOHN SUTTON · WILLARD PARKER
ATION BY MOSS · FROM THE NOVEL BY FRANK G. SLAUGHTER · DIRECTED BY EDWARD LUDWIG · PRODUCED BY WILLIAM H. PINE AND WILLIAM C. THOMAS

Terry Ramsaye Says



THOSE AUDIENCES—The motion picture as an amusement institution is far, far indeed from being alone in facing profound problems of popular appeal. Shifts in the interest of the multitudes & hunger for excitements and places-to-go. A recent examination into one sector of spectator amusements finds that horse-racing has moved into high position over baseball, long sacred as the national pastime. It finds, too, that in 1951 forty collegiate institutions dropped football and that in 1952 nine others followed. They found they could not operate their great show plants in solvency, because the crowds were coming no longer.

Out of a welter of figures these emerge, rounding numbers, total attendance to see the horses run, major running tracks and trotters, about 46,000,000, but for major and minor league baseball about 41,000,000.

Gambling appears an important factor. Baseball gambling is unlawful and for the uninitiated difficult of access. Horse-track gambling is legalized. It is the estimate that in 1952 the total of track betting amounted to \$2,000,000,000. The betting in a three-hour recent session at the Yonkers Raceway, trotters, totaled \$1,550,832.

There are many analytical reasons advanced, including charges of deterioration in baseball, growing complexity and confusions in football, and the superior allure of the multiple thrills of a racing card.

This aloof observer suspects that there is additionally the beguiling possibility of winnings that just might be forgotten on the income tax returns.



BRADWAY'S DREAM OF MIRACLE—in a nostalgic remembering, Ward Morehouse, dramatic critic, is out with a book, "Just the Other Day," that has a refrain unhappily reminiscent of conditions much closer than the affairs of the decaying stage which he views with a poignant sympathy.

Mr. Morehouse sees Broadway of today as "brazen, braying, midwayish." And he sprinkles such words as "small town center . . . of gossip . . . the area of hollow greeting, the phony handshake . . . unlistening ears . . . of legends and myths. . . . But it is still the drama's sanctuary, the region in which the theatre holds its ground as it waits for the great upheaval, for the emotional rediscovery of the legitimate theatre, which will again send the stock com-

pany and the touring company to all corners of the land."

Those words come with curious impact in this day when the motion picture, which took over the function of the stock company and the touring company so long ago, is now so concerned about "holding it ground" in "all corners of the land." It is the same problem, created by kindred causes. And the motion picture, too, is striving for a "great upheaval" and "emotional rediscovery."

We are yet to see.



REAL INFLATION—What with taxes, 3-D and politics you just might have missed the biggest news on this or any earth. It comes from the researchers at the Mount Wilson and Mount Palomar Observatories in California. The big 200-inch telescope on Palomar is now said to have revealed that the universe is twice as old and eight times as big as previously calculated. That gives it 4,000,000,000 years, and puts its farthest reaches 2,000,000,000 light years away. A light year is, mind you, the distance that light travels in a year doing 186,000 miles a second. Without the aid of a telescope this observer has always considered the universe as old as forever and as big as infinity, and there's not enough arithmetic to measure endless time or space. There's always more.



A THIN PARAGRAPH the other day recorded the passing of E. J. Sparks down in Georgia at the age of 75, long retired major Florida circuit exhibitor. It is appropriate for a friend to add to the record that Ed Sparks was through his active years one of those several southerners who have functioned in the upbuilding of the theatre institution. He was a power in Jacksonville, at the head of 150 theatres, sold to Paramount a dozen years ago. He was a generous host, a diligent citizen, an enthusiastic fisherman, a good gardener, and a competent judge of bourbon.



SMART INDIAN—The best quote of the week comes up from reminiscences of Sitting Bull, much in the news just now. He is recorded as having said that he would have had more confidence in the White Father in Washington "if there were not so many thieves working for him." Any comments on that, remember, are all yours.

Motigraph Announces Stereophonic Equipment

CHICAGO: Two models of stereophonic sound systems have been developed by Motigraph, Inc., one for theatres of 1600 seats or more, one for theatres of less than 1600 seats, it was announced here. The equipment includes a magnetic reproducer capable of reproducing three magnetic sound tracks through three separate loud speaker systems and a number of auditorium speakers. The speaker equipment consists of three Altec-Lansing "Voice of the Theatre" loudspeaker systems and from 10 to 15 high quality auditorium speakers. The two systems for larger and smaller theatres differ only in the amount of power output of the three power amplifiers and the size of the loud speaker systems. Thor Matthews, Motigraph president, estimated that the price of the installation would run from \$5,000 for a small theatre to \$11,000 for a large theatre. Motigraph dealers now are accepting orders, with first deliveries to be made in late June.

Herbert Griffin, Projection Engineer, Dies on Coast

Herbert Griffin, prominent figure in projection engineering, died May 6 in Los Angeles, where he had lived in recent years. He was a vice-president and director of International Projector Corporation. He was born in England and came to this country early in 1900. A graduate electrical engineer, he worked on the Pennsylvania Railroad tunnel under the Hudson River. Later he took up motion picture projection and became a charter member of Projectionists' Local 306. In 1913 he joined the Nicholas Power Company of New York, projector manufacturers. In 1918 on leave from this company he went to Russia to take charge of motion picture equipment for the YMCA. In 1919 he became sales manager of Power and in 1926 upon consolidation of that company with the Simplex Projector Company to form the International Projector Company, he was named vice-president. He was a founder of the Society of Motion Picture and Television Engineers, and its president in 1943-44.

Altman Wins Heart Fund Award of Toronto Club

George Altman, president of Mavety Film Delivery Service Ltd., has been awarded the Heart Award of Tent 28, Variety Clubs International, Toronto, for his work in collecting \$7,103 for the Heart Fund.

Spencer Plans Drive-In

The F. G. Spencer Company of Saint John, N.B., will build its first drive-in near Charlottetown, Prince Edward Island.

Drive-In for Canada

National Theatre Services Ltd. of Toronto has commenced construction on the Oakville Drive-In theatre in Trafalgar Township, Canada.

Berger Hits Policies on Roadshows

MINNEAPOLIS: Admonishing distributors for their roadshow policies, Benjamin Berger, president of North Central Allied, called upon the 300 members present at the opening of the organization's annual convention at the Hotel Nicollet, Monday, to resist contracts in which advanced admission prices were a prerequisite.

Hit Pre-Release Policy

Among the other speakers who addressed the two-day meeting were Leon J. Bamberger, sales promotion manager for RKO Pictures; Herbert Barnett, president of the Society of Motion Picture and Television Engineers, and Abram F. Myers, National Allied States general counsel.

Firing away at the pre-release policy in his annual report, Mr. Berger's speech was the most explosive of the convention. He called acceptance of such terms to be "illegal and criminal" for exhibitors as well as distributors. Demands such as these, he said, were part of a campaign by the majors to limit the showing of top films to a few important houses and eventually eliminate suburban and rural theatres.

Mr. Berger's proposed solution to the problem was for Congress to place film companies in a public utilities category with distribution methods handled for the good of the entire industry. He also endorsed an all-inclusive arbitration plan, which he said should be given an 18-month trial, and expressed optimism over the possible passage of a bill to end Federal admission taxes.

Stanley Kane, executive secretary of the organization, informed the members that the NCA board was preparing to take court action against a major film company because of its pre-release policy. Mr. Kane said he believed this policy violated the terms of the consent decree setting up "reasonable clearance" for films.

Berger Is Reelected

Mr. Berger was reelected president. Also reelected was Earl Peaslee of Stillwater as first vice-president and Reno Risch of Appleton, Wis., as second vice-president. Al Lee, Minneapolis, was elected secretary, succeeding Jack Wright of Red Wing Minn., and Sam Heller of Grand Rapids, Minn., was named treasurer, succeeding James Zien of Grand Rapids. New directors include William Clark of Mitchell, S. D.; Mr. Heller, Frank Mantzke, Charles Rubenstein, Minneapolis; and Clarence Quincer, of Wadena, Minn.

Resolutions adopted include one authorizing Mr. Kane to take legal steps in cooperation with National Allied to combat the pre-release and advanced admission policies.

Wilbur Snaper, president of Allied States, and Henderson M. Richey, exhibitor relations director for MGM, had to cancel their scheduled speeches because of illness.

Box Office Champions For April, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

CALL ME MADAM (20th-Fox)

Produced by Sol C. Siegel. Directed by Walter Lang. Written by Arthur Sheekman. Technicolor. Cast: Ethel Merman, Donald O'Connor, Vera-Ellen, George Sanders, Billy De Wolfe, Helmut Dantine, Walter Slezak.

HANS CHRISTIAN ANDERSEN (RKO-Goldwyn)

Produced by Samuel Goldwyn. Directed by Charles Vidor. Written by Moss Hart. Technicolor. Cast: Danny Kaye, Farley Granger, Jeanmaire, Joey Walsh. (Champion for third month.)

MOULIN ROUGE (U. A.-Romulus)

Produced by Romulus Films, Ltd. Directed by John Huston. Written by Anthony Veiller and John Huston. Technicolor. Cast: Jose Ferrer, Colette Marmand, Suzanne Flon, Zsa Zsa Gabor.

Jersey Theatre Sues for \$3,000,000 Trust Damage

Charging conspiracy, the Mayfair Entertainment Co., operating the Mayfair theatre in West New York, N. J., this week filed an anti-trust suit in New York Federal Court against nine distributors and four theatre companies, asking \$3,000,000 triple damages. It is alleged in the action that the defendants have conspired to refuse product on any run to the Mayfair and have prevented it from "competing on the open market." The action claims that there has been a pattern of fixed runs and clearances in favor of competing houses. The plaintiff company operated the Mayfair in 1939 and 1940 and then leased it to another company until 1949 when the plaintiff again took over. Besides the distributors defendants are the North Bergen Amusement Co., Union Hill Corp., Doves, Inc., and Skouras Theatres.

Court Allows Extended Chicago Run of "Shane"

CHICAGO: "Shane," soon to be released here by Paramount, was granted extended first-run playing time here by Federal Judge Michael L. Igoe of the U. S. District Court, who ruled that it may run for eight weeks any time following the termination of the extended runs of "Moulin Rouge" and "Salome," now being shown at the State Lake and RKO Grand, respectively.

Appearing as witnesses on behalf of Para-

OFF LIMITS (Paramount)

Produced by Harry Tugent. Directed by George Marshall. Written by Hal Kanter and Jack Sher. Cast: Bob Hope, Mickey Rooney, Marilyn Maxwell, Eddie Mayehoff, Stanley Clements.

PETER PAN (RKO-Disney)

Produced by Walt Disney. Directed by Hamilton Luske, Clyde Geronomi, Wilfred Jackson. Adaptation of the play by Sir James M. Barrie. Technicolor. Cast (Voices): Bobby Driscoll, Kathryn Beaumont, Hans Conried, Bill Thompson, Heather Angel, Tom Conway. (Champion for second month.)

SALOME (Columbia)

Produced by Buddy Adler. Directed by William Dieterle. Written by Harry Kleinert. Technicolor. Cast: Rita Hayworth, Stewart Granger, Charles Laughton, Judith Anderson, Sir Cedric Hardwicke.

mount were George Stevens, director of "Shane," and J. Harold Stevens, Paramount's Chicago branch manager. Judge Igoe earlier had declined an offer by attorney Sam Block, representing Paramount, to screen the picture for him, apparently preferring to base his decision on arguments presented in the court rather than on his own personal opinion of the Paramount production.

Under the Jackson Park decree, defendants in the Jackson Park case are enjoined from running pictures more than two weeks in a Loop house without special permission of the court.

Universal Sets Dividends

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of \$1.0625 per share on the 4 1/4 per cent cumulative preferred stock, payable June 1 to stockholders of record May 15, 1953. They have also declared a semi-annual dividend of 50 cents per share of common stock, payable June 25 to stockholders of record June 15.

Bowman Has First Novel

"Isle of Demons," a first novel by John Clarke Bowman, grandson of Will Van Benthuysen, who was editor-in-chief of all Pulitzer publications, has been published by Dial Press. Bowman, who for ten years was a member of the MGM production department, is currently business representative of the Publicists Guild.

METRO PLANS 34 IN 18 MONTHS

At Least 25 Finished in Current Fiscal Year, Ending August 31

HOLLYWOOD: Assuring exhibitors an immediate and future supply of product from the Culver City studios, Dore Schary, production vice-president, announced at the conclusion of the east-west executive meetings this week that the company will have at least 25 pictures completed in the current fiscal year, ending August 31, in addition to 34 productions announced in preparation for production during the next 18 months. This future program will feature MGM's wide screen process and stereophonic sound.

Currently before the cameras are three pictures, "Fort Bravo," directed by John Surtees, produced by Nicholas Nayfack, and starring William Holden and Eleanor Parker; "Halt a Hero," produced by Matthew Rapf, starring Red Skelton and Jean Hagen; "Torch Song," directed by Charles Walters, produced by Henry Berman and starring Joan Crawford, Michael Wilding and Gig Young.

12 Completed Now

In the final stages of editing or awaiting release are "Julius Caesar," "Young Bess," "Mogambo," "All the Brothers Were Valiant," "Take the High Ground," "The Bandwagon," "Father and the Actress," "Easy to Love," "Latin Lovers," "Dangerous When Wet," "Dream Wife," and "Saadia."

Scheduled for future production, within a year and a half period, are:

KISS ME, KATE, which starts immediately with Kathryn Grayson, Howard Keel and Ann Miller starring, being produced by Jack Cummings, directed by George Sidney;

CREST OF THE WAVE, now being filmed in England, starring Gene Kelly and being produced, written and directed by John and Roy Boulting;

RHAPSODY, starring Elizabeth Taylor and Vittorio Gassman, to be produced by Lawrence Weingarten and directed by Charles Vidor;

KNIGHTS OF ROUND TABLE, also being produced at the company's Herts Studios in England, starring Robert Taylor and Ava Gardner, produced by Pandro S. Berman, with Richard Thorpe directing;

One Planned for Italy

THE FLAME AND THE FLESH, to be started shortly in Italy starring Lana Turner, with Joe Pasternak producing and Richard Brooks directing.

THE LONG, LONG TRAILER, starring Lu-
cille Ball and Desi Arnaz, produced by
Pandro S. Berman, directed by Vincente
Minnelli;

MISS BAKER'S DOZEN, starring Greer
Garson, produced by John Houseman;

SET 65-CITY TOUR FOR "YOUNG BESS" MUSEUM

MGM will tour a special traveling museum featuring reproductions and accessories used in the making of "Young Bess," on a 58-foot trailer in 65 important cities, according to a tentative schedule set up by Howard Dietz, vice-president and director of advertising and publicity. The tour is another in a series of nationwide promotion stunts to tie in with bookings.

THE STUDENT PRINCE, produced by Joe Pasternak, directed by Mervyn LeRoy;

ROBINSON CRUSOE, produced by Sam Zimbalist;

PANTHER SQUADRON 8, produced by Henry Berman.

ROSE MARIE, produced by Lawrence Weingarten, directed by Mervyn LeRoy;

EXECUTIVE SUITE, produced by John Houseman;

BEAU BRUMMEL, starring Stewart Granger, produced by Sam Zimbalist, directed by Gottfried Reinhardt;

BRIGADOON, starring Gene Kelly, produced by Arthur Freed, directed by Vincente Minnelli.

Major films programmed to complete the current fiscal year, ending August 31, and rounding out the 1953-54 schedule are:

GREEN FIRE, starring Clark Gable, produced by Armand Deutsch;

QUENTIN DURWARD, starring Robert Taylor, produced by Pandro S. Berman;

BERMUDA, starring Esther Williams, produced by Joe Pasternak;

SOBBIN' WOMEN, produced by Jack Cummings;

HIT THE DECK, produced by Joe Pasternak;

THE ROMBERG STORY, produced by Arthur Freed;

THE KING'S THIEF, produced by Edwin H. Knopf;

ATHENA, produced by Joe Pasternak;

I'M FROM MISSOURI, starring Gene Kelly and Danny Kaye, produced by Arthur Freed, directed by Vincente Minnelli;

MAIN IRON, produced by Charles Schnee;

MANY RIVERS TO CROSS, produced by Jack Cummings;

LOVE ME OR LEAVE ME, produced by Joe Pasternak;

PARIS INTERLUDE, produced by Sam Zimbalist;

VALLEY OF THE KINGS, directed by Robert Pirosh;

TROOPER HOOK, produced by Sol Fielding;

MY MOST INTIMATE FRIEND;

OPERATION MARKET GARDEN, directed by Gottfried Reinhardt.

High Court Rules Out Bid Appeal

by J. A. OTTEN

WASHINGTON: The Supreme Court last Monday in effect ruled that the Chicago Jackson Park and Milwaukee Towne Theatres must outbid other theatres in their areas for choice films.

The court refused to hear appeals by the two theatres from decisions of the Seventh Circuit Court of Appeals to this effect. The High Court also turned down a petition by Allied States Association to file a "friend of the court" petition in the matter.

The Justices gave no reasons for their action, merely noting their refusal to review the Circuit Court decisions on a long list of orders handed down following the noon decision session. The Court did not act on three other film appeals pending before it—two involving Franchon and Marco theatres in Los Angeles and one involving the Crest Theatres in Baltimore. It will meet again Monday, May 18.

The Jackson Park and Milwaukee Towne cases were appealed to the Supreme Court by Chicago Attorney Thomas C. McConnell. Though the first dealt with the Chicago situation and the second with Milwaukee, they presented the same issue: could the Circuit Court change provisions of earlier decrees, growing out of private anti-trust actions, that permitted the theatres to get first-run films without competitive bidding but rather only on payment of a "fair and reasonable rental."

The original decrees in the two cases said the theatres could get first run films without bidding and on payment of such rentals. In July 1951, however, five distributors—20th Century-Fox, Paramount, RKO, Loew's and Warner Brothers—asked the District Court to amend the old Jackson Park decree by declaring that the theatre must bid against other theatres in the same competitive area. In March, 1952, the same five firms made a similar request to change the Milwaukee Towne decree. In both cases, the District Court refused the distributors' request, but the Circuit Court approved it. In backing the theatres' appeal, Allied States' General Counsel, Abram F. Myers, said the effect of the Circuit Court decision would be to force compulsory bidding upon exhibitors.

Open Canadian Theatres

Five new theatres have been opened in Canada. W. Semeniuk opened the Hodgson, Hodgson, Man.; William Sawchuk opened the Oak, Benitor, Man.; Frank Kershaw has started operating the Cinema Park Drive-In, Calgary; George Donish and O. A. Bergeron opened the Auto-Vue Drive-In, Trail, B. C.; and H. Lyons, B. Fingard, B. M. Flavh and A. J. Flavh opened the Rosetown Drive-In, Rosetown, Sask.

WIDE SCREENS

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART VI

(Previous parts of this article were published in the issues of February 7, February 21, March 14, April 4 and April 25.)

WHILE glasses are necessary for stereo motion pictures viewed in conventional theatres, some illusions of depth are obtained through the use of wide or panoramic screens. The audience impact of the "new dimension" of such pictures is impressive, as the engagements of Cinerama and theatre tests of CinemaScope have demonstrated.

The development of wide screens is closely related to the aim of bringing bigger and brighter pictures to the public. That quest started when an Austrian army officer, Franz von Uchatius, just 100 years ago, invented the first practical motion picture projector. The screen width of his first projected moving pictures was only six inches.

Development of the electric acetylene gas and carbon arc lamps answered the problems of light—at least up to a point. Introduction of flexible film about 1890 made possible the invention of practical cameras and projectors. Shortly after the first real motion picture projections in theatres in 1895 and 1896 in New York, London and Paris, attempts were made to enlarge the screen size to have a gigantic picture in order to overwhelm the audience.

First "Big Screen" Show At 1899 Paris Exhibit

The first "big screen" show was at the Galerie des Machines of the Paris Exposition of 1899. There Louis Lumiere installed a high screen six stories tall. (It measured 30 by 24 metres, approximately 97 and 78 feet.) The projection throw, according to Lumiere, was 200 metres or 650 feet. In order to increase the reflective quality of the screen it was watered down by lowering it into a tank of water before each show. The projector arc was operated at 100 amperes. The size of the frame was 4.5 by 6 cm., i.e., 60mm wide.

In the half-century since Lumiere's first attempts at wide-screens other experiments either have followed his idea of using wide film or have considered an expansion-compression lens system, or have used multiple cameras and projectors equipped with standard 35mm film.

Early research in the development of big pictures in this country was carried on by



GEORGE K. SPOOR, photographed in 1930, when he was developing his wide-screen Natural Vision process.

George K. Spoor, the "S" of the famous film firm of Essanay. With P. John Berggren as technical director, Mr. Spoor sponsored wide screen and 3-D film research from about 1917 for about 15 years—and at a cost of some \$5,000,000 of his money. The Spoor-Berggren process was called Natural Vision and the projector system the Magniscope. The process utilized various wide measure films. There were a few theatrical exhibitions.

The first public demonstration of a full-length feature in the Spoor-Berggren process had its premiere at the RKO State-Lake theatre in Chicago on November 15, 1930. The film was "Danger Lights." George Schutz, now editor of *Better Theatres*, in the *Exhibitors Herald-World* of November 22, 1930, hailed the "quasi-stereoscopic" effects obtained. Also on the program was a beautiful scene of Niagara Falls. The film used was 65mm with the frame measuring 54mm by 28mm. Sound was run on a separate reel in synchronization with the picture.

The Spoor-Berggren pictures also were shown at an octagonal building at the Chicago World Fair of 1933. The admission price there was first 50 cents, then cut to 25 cents and the show suspended before the end of the fair. William R. Weaver, Hollywood editor of the *HERALD*, recently observed, "It was an accompanying circumstance of that Fair, however, that nobody had any money to spend after they passed the grounds' admission gate so the flop was not Spoor's alone. Everything but fan dancers starved to death."

About the time of the public debut of

the Spoor-Berggren process there was tremendous interest in the industry in wide films. There was then as much or more confusion on standards than there is today about 3-D and wide screens. At that time the dispute was over film widths. Besides the Spoor-Berggren width of 65mm, there were also experiments in an assorted number of sizes including 50mm and 70mm. A half dozen companies made pictures—Fox, Metro, Paramount, Warner Bros., RKO and some independents.

The most famous of the wide films was the Fox Grandeur of 70mm. That process had several theatrical showings. On September 17, 1929, there opened at the Gaiety Theatre in New York an all-Grandeur show, featuring a Niagara Falls short, a newsreel and the Fox Movietone Follies. On February 13, 1930, the feature "Happy Days" played in Grandeur at the same theatre.

Reported Grandeur Public Debut a "Situation"

Reviewing the first showing at the Gaiety in 1929 Peter Vischer wrote in the *Exhibitors Herald-World* of September 28, 1929, "The first public showing of wide films was little short of a sensation. The program was presented to the audience by Courtland Smith in a speech which credited Earl Sponable, still chief engineer at 20th-Fox, as the one 'largely responsible for Movietone and Grandeur.'"

The Fox Grandeur process had grown out of wide screen research started shortly after World War I by the late John D. Elms. Elms had been in the oyster business in West Point, Virginia. After moving to Staten Island, New York, he was taken with the idea of improving pictures on the screen. His first camera developed about 1920 had three lenses mounted in a vertical line. For each of the lenses there was a separate magazine. His next camera had only two lenses and two strips of 35mm film. The system was called WideScope and was theatrically tested in several theatres. Two standard projectors were used, each throwing half of the picture on the screen.

In order to eliminate some of the complications in the camera and projector Elms next turned to wide measure film. He developed a camera with a single oscillating lens taking 54mm film. (That measure was selected, according to his son, Charles D. Elms, because it was the widest film that the old Power projectors could be modified to handle. The idea was that the same projector could be altered to use both 35mm and 54mm pictures.) The oscillating lens camera was found to set up objectionable vibrations and to be too noisy for use after sound came in. Then Elms worked out a model using a rotating lens. The Elms process was acquired personally by William Fox and was a factor in the Grandeur development by the company he organized.

(The final installment of this article will appear in an early issue of the Herald.)

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FILM FINANCE CORP. IN DOUBT

British Government's Aid Unit, in Annual Report, Shows Poor Results

by PETER BURNUP

LONDON: With the Government's Film Bank, the National Film Finance Corporation, due to end March 8, 1954, the Board of Trade has asked the Corporation's managers to assess the position and to make recommendations in regard to its future. The recommendations have not been disclosed, but a significant pointer thereto is to be seen in the recently issued annual report of the corporation.

In the report, James Haldane Lawrie, managing director, said it "is doubtful whether in 1954 any company engaged purely in film production will be able to finance worthwhile first features entirely from its own resources" and that the industry as a whole is under-capitalized.

Sees No New Investment

He suggests, moreover, that there is as yet little evidence of new investment coming in from somewhere outside the Government.

It is reasonable to assume from the report that Mr. Lawrie has advised the Board of Trade to continue the corporation in some form or another. But what the Conservative Government (the corporation was formed under the Labor regime) will decide is quite another matter.

The report makes dismal reading for all concerned. The hope expressed a year ago by the corporation that its share of profits would in the future be sufficient to offset any fresh provision to meet losses has not been realized. Last year's working loss of £45,851 was credited almost entirely to the ill-fated production of "The Magic Box," for which the corporation made a large loan, almost none of which has been repaid.

Small Sum Is Repaid

During the last year the corporation advanced £1,468,698 for 73 films, including 24 shorts. The amount repaid was £860,834. In four and a half years the total amount advanced was £7,890,887 for 254 films, of which 40 were shorts. Of this sum, £1,975,650 has been repaid.

Concerning the £3,000,000 loan to British Lion, the report has this to say: "No repayment has been made, nor has it been possible for a programme of repayment to be prepared."

Up to now the corporation has lost in all just over £1,400,000 and has about £4,000,000 out on loan which Mr. Lawrie regards as recoverable.

The report also admits the failure to a large extent of the Group scheme which would have made Mr. Lawrie a near-dicta-

tor of the production business. Three Groups were formed, one working through the Rank Organization, the second through A.B.P.C., and the third designed to give an opportunity to novitiate directors and technicians. Both Mr. Rank and Associated British have withdrawn from the scheme, while productions from the third group have been noticeably lacking in box office strength.

In Weaker Position

The report's tale of woe concludes that "British producers are not in as comfortable position as appeared a year ago."

"The extension of the Eady Plan, essential though it is, will fail in its main object if the amount is not enough or if the benefit is cancelled by reductions in film hire."

Exhibitors are disposed to resent the veiled suggestion that it is they who are to blame for production difficulties.



Nothing was allowed to emerge from the meeting of the Television Advisory Committee and a deputation representing the four film trade associations except the publication of a memorandum, previously submitted by the film men to the Government.

The memorandum, nevertheless, makes it clear that the film men look upon the Government's approval of commercial TV as freeing them from the necessity of making a bargain with the B.B.C. The document asks that the industry be given the right—"a right not subject to any condition about supplying films for use by the B.B.C."—to use TV as a means of transmission to and receivable only by cinemas.

Asks Favorable Reply

The industry asserts that it will require freedom to develop in two entirely different ways the use of TV as a means of transmission within the film industry; namely, for theatre TV programmes, and as an aid to production by transmission to film studios from production units on location in Great Britain.

The memorandum concludes: "We urge that our claim to be allowed to make use of TV for the development of our industry be granted in principle without further delay. For five years we have been waiting a reply."



Ructions marked the weekend's annual general meeting of the Association of Cine & Allied Technicians following the circulation of a pamphlet alleging that the union was "largely controlled by Communists." The document was sent to all the union's members by still-cameraman Harold Hanscomb. Discussion of the pamphlet disrupted

the whole carefully arranged convention programme. Mr. Hanscomb apologized for the time taken up with the debate. Replied Anthony Asquith, union president: "We are all grateful for Mr. Hanscomb's gesture." Only about 300 of the 5,500 members attended the meeting.



J. Arthur Rank's British Optical and Precision Engineers, Ltd., turning out a variety of products ranging from studio and theatre equipment to rolling mill gauges, reports a trading profit of £758,065 for 1952, against £803,108 in the previous year.

CinemaScope Set Abroad

Plans are under way to demonstrate 20th Century-Fox's wide-screen CinemaScope process in London, Paris and other principal key cities on the continent this summer, Emanuel D. Silverstone, vice-president and general sales manager of 20th-Fox International Corporation, said in New York this week.

Mr. Silverstone said 20th-Fox executives currently are conferring to map the demonstrations and to blueprint the application of CinemaScope in the foreign field. He took exception to the views expressed by a speaker at the Society of Motion Picture and Television Engineers convention in Los Angeles that the process is not adaptable to smaller theatres.

The 20th-Fox executive said CinemaScope had been demonstrated in both large and small theatres with no difference in total effect.

Last week the company ended a series of CinemaScope demonstrations in Detroit, Philadelphia and Chicago and reported that 118 additional theatres had sent in orders for the CinemaScope package, including lenses, screen and stereophonic sound.

Mexican Nationals Sue To Collect Back Rent

LOS ANGELES: Seeking \$7,148.17 in back rent and \$880,935.51 in damages, Moses and Raquel Maryena, Mexican nationals, have filed a treble damage suit in Federal Court here against 20th Century-Fox, National Theatres and the Belmont Theatre Corporation. The complaint charges that the defendants obtained a lease on the Belmont theatre, owned by the Maryena brothers, in 1949 for 15 years at \$2,187 per month, and that they closed down the theatre when the divestiture ordered under the consent decree was effected.

Open Remodeled Theatre

The remodeled 400-seat Rexy Art theatre, Rochester, N. Y., has opened with a policy of playing first runs, art and foreign films. Rexy Art Theatres, Inc., is the new owner of the theatre; James J. Hayes is manager and booker.

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THREE pictures were started during the week of the Society of Motion Picture and Television Engineers' 73rd semi-annual Convention, and the most impressive of the new undertakings is "Torch Song."

"Torch Song" is the MGM picture that brings Joan Crawford back to that studio after a long while away, a returning that pleased everybody. It is being produced by Henry Berman and directed by Charles Walters. Miss Crawford's fellow players include Michael Wilding, Gig Young, Dorothy Patrick, Dave O'Brien, Marjorie Rambeau, Nancy Gates, Henry Morgan and Chris Warfield.

Allied Artists started "Vigilante Terror," a Wild Bill Elliott vehicle with Vincent M. Fennelly producing and Lewis Collins directing. Mary Ellen Kay, Myron Healey and Stanford Jolley are in the cast.

Carl Krueger Productions, which releases through United Artists, began filming "Sabre Jet," which has Robert Stack, Colleen Gray, Leon Ames, Richard Arlen and Lynn Bari in the cast.

Seven other pictures were wound up and sent to cutting rooms during the week that the above three were getting started. There were 23 in shooting stage at weekend. That is a low level for any time of the year in Hollywood. If it were not for big backlog of finished product that almost all studios have on hand, the current letdown in productive activity could be threatening with respect to the flow of releases a few months from now. Even so, the drop-off is too severe for general comfort.

Uncertainty Major Factor In Production Slow-Down

It goes without saying that a good deal of the slowing down of production traces directly to the general uncertainty as to whether 3-D, big-screen or present standard dimensions and size is to prevail as the favored medium. But that uncertainty is by no means an insurmountable barrier, for it is completely practical to shoot a picture in such wise (as is being done in some instances) that it can be exhibited in whichever size and shape a given theatre happens to be equipped for. Cinerama and CinemaScope are exceptions, of course.

Realists in the professional community, especially those realists who contemplate the situation from a position of unemployment occasioned by the watchful-waiting policy, have an optional explanation of the executive reluctance to launch whopping production projects at this time. The optional ex-

planation is an uncertainty as to whether the liberation of the kiddies from their classrooms next month will touch off the same kind of box office boom that set in at that time last year. Nobody seems to have a valid reason for doubting that it will do so, but neither has anybody a plausible theory to support a contention that the boom will not be followed this year by the same degree of bust as in 1952. This is pessimism, of course, as the realists are well aware, but they point out that it also is precedent.

Different Opinions Held Within Separate Camps

Nevertheless the uncertainty about the technological destiny of the motion picture is completely genuine, and Hollywood-wide, as the ladies and gentlemen of the SMPTE observed during their six busy days here. Not only are there sharp differences of opinion as to the relative virtues of 3-D and wide-screen, there are sharp differences of opinion also within the ranks of the 3-D champions and those of the wide-screen advocates as well. Apart from the rather intangible conviction shared by all that it is time to change the physical appearance of the motion picture in some important respect, there is hardly any agreement about anything else.

Within the ranks of the 3-D adherents the conflict narrows down to a good-natured but firmly waged dispute as to whether the variable-interocular or the fixed-interocular system of camera-control for stereoscopic photography is the better. Practitioners on both sides of this matter advance powerful and sometimes picturesque arguments in support of their views. Probably a lot of pictures made by both methods will have to go through the rounds of release before a final decision on this is in.

See Infinite Variety Of Aspect Ratios

The differences of opinion within the ranks of the wide-screen champions is, generally speaking, wider but simpler. Here the chief argument is as to how much wider than today's picture tomorrow's picture must be. The area between the present 1.33-to-1 and CinemaScope's 2.66-to-1 is littered with proposed aspect ratios, all of them equipped with strong talking points and each of them, as a matter of fact, very good indeed when inspected in the light of product especially chosen, or even especially produced, for them. In this field, as in that of 3-D, there will have to be some extensive public use of the various aspect ratios before enough evidence to base a final decision on is in.

It is ardently hoped by the more thoughtful students of the production community

THIS WEEK IN PRODUCTION:

STARTED (3)

ALLIED ARTISTS
Vigilante Terror

Color, United Artists release

INDEPENDENT
Sabre Jet (Carl Krueger Prod.,

MGM
Torch Song

COMPLETED (7)

ALLIED ARTISTS
Murder Without Tears

Thomas Prod., Technicolor, 3-D
El Paso Stampede

INDEPENDENT
Captain John Smith and Pocahontas (Wishberg-Pollexfen Prod., U.A. release)

REPUBLIC
Sea of Lost Ships
20TH CENTURY-FOX
The Robe (Technicolor-CinemaScope)

PARAMOUNT
Those Redheads from Seattle (Pine-

UNIVERSAL-INT'L
All-American

SHOOTING (20)

ALLIED ARTISTS
The Maze (3-D)

Films, Italy)
MGM
Half a Hero
Rope's End (Technicolor)

COLUMBIA
Scalpel
I Ride Alone (Scott-Brown Prod., 3-D, Technicolor)
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)

PARAMOUNT
Elephant Walk (Technicolor)
RKO RADIO
Arizona Outpost (3-D, Eastman Color)
Second Chance (3-D, Eastman Color)

Hell Below Zero (Warwick Prod., Columbia release, Technicolor)
From Here to Eternity

20TH CENTURY-FOX
Twelve Mile Reef (CinemaScope, Technicolor)
Be Prepared
UNIVERSAL-INT'L
Wings of the Hawk (3-D, Technicolor, Stereophonic Sound)
Beat the Devil (Santana Prod.-Romulus Ma and Pa Kettle Hit the Road Home

that the letdown in picture making will be done away with before all the answers about all the systems have been learned. That's going to take a good while. Talents and skills unexercised have a way of going to pot. In this case they could wind up going not only to pot but also into other media. There never were so many good talents and skills that this could be afforded.

"The Sword" in Cartoons

Walt Disney has set a promotional tie-in for "The Sword and the Rose" with his conclusion of a deal in which King Features Syndicate will release a cartoon serialization of the film as a part of its Sunday feature.

U.A. Sets Up Three New Sales Areas

William J. Heineman, United Artists vice-president in charge of distribution, and B. G. Kranze, general sales manager, have announced the creation of three new sales districts and the appointment of three new district managers. The three new districts are eastern, western and midwestern.

John Turner, Philadelphia branch manager, has been promoted to eastern manager; Ralph Clark, San Francisco branch manager, has been named western manager, and F. J. Lee, St. Louis branch head, has been appointed midwestern district manager.

Frank Harris has been promoted from sales manager to branch manager in San Francisco. Mort McGill has been named Philadelphia exchange manager. Bud Edele has been promoted to branch manager in St. Louis.

In an increase of tempo, the company has scheduled the release of five pictures during the month of June. The five new films are: "Volcano," starring Anna Magnani in her first English-language film; "The Twonky," a science-fiction drama, written, produced and directed by Arch Obler; "Genghis Khan," a historical adventure; "The Neanderthal Man," an action picture, and "The Marshal's Daughter," a Western musical satire.

The new sales districts join those in Metropolitan New York; the southern district covering New Orleans, Dallas, Charlotte, Oklahoma City and Atlanta; and the northeast district supervising Detroit, Cincinnati, Cleveland, Buffalo and Albany. The eastern district will supervise the Philadelphia, Washington, Boston, Pittsburgh and New Haven exchanges. The western district will have jurisdiction over the San Francisco, Los Angeles, Seattle, Portland, Salt Lake City and Denver exchanges. The midwestern district will supervise the exchanges in St. Louis, Kansas City, Omaha, Des Moines, Milwaukee, Minneapolis, Indianapolis and Memphis.

Denver Officials Host to "Split Second" Premiere

DENVER: Local officials played host to a troupe connected with RKO's "Split Second," composed of Dick Powell, who directed the picture, and performers Stephen McNally, Alexis Smith and Arthur Hunnicutt, in an affair Wednesday tied in with the film's premiere at the RKO Orpheum theatre. A parade through the city, a luncheon reception, appearances by the cast at local shops and colleges and stage appearances at the premiere were all part of the promotion for the Edmund Grainger production. A similar celebration was held Thursday in Albuquerque preceding the picture's premiere at the Kimo theatre.

IFE FINDS DUBBING OPENS MARKET FOR FOREIGN FILMS



by the Herald

PUSHING THE PRODUCT from IFE are the men in New York, above. Seated, E. R. Zorgnotti, executive vice-president. Standing, Fred Goldberg, publicity manager; Bernard Lewis, exploitation manager; Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity and exploitation; Bernard Jacon, vice-president charge of sales; and Seymour Schussell, eastern sales manager.

On the scene for some time now has been a company which began small and has been growing rapidly. It has had what formerly was a handicap: it had only foreign films to offer. These films have become money-makers.

The company is Italian Films Export, with headquarters in New York and branches in key cities, and with a trained experienced staff of men able in American sales "savvy"—to which much of the success is due.

Also, and it is the epitome of a trend and development, the company has had good, lively pictures dubbed into the American language; dubbed so well the circuits are picking them for consumption by American home audiences.

The staff of experienced executives, running down the line, begins with Dr. E. R. Zorgnotti, executive vice-president. He formerly was president of Lux Films, until now the largest Italian film distributor. With him is Jonas Rosenfield, Jr., whose vice-presidency encompasses advertising, publicity, and exploitation, and who formerly was 20th-Fox advertising manager. Added to this team is Bernard Jacon, vice-president in charge of sales, whose career in-

cludes promoting the business of Lux, Superfilms and Universal.

Some of the other executives are Seymour Schussell, helping Mr. Jacon and heading the eastern sales division, an alumnus of Joseph Burstyn, Inc., and of Columbia; Bernard Lewis, handling exploitation, a former publicity expert with Paramount and 20th-Fox; and Fred Goldberg, new publicity manager, who came from RKO Radio, and formerly was with Paramount.

The firm has branches in strategically located cities, each captained by men who know the area. For instance, Cleveland, where Mark Goldman heads the central division; Atlanta, where Albert Rook is in command; Chicago, where Harry Walders is in charge; and Los Angeles, where Alex Cooperman operates.

The phenomenal success of "Anna" dubbed into English on its second introduction here means more to come, and of a type IFE expects the circuits will find profitable. Forthcoming product includes "O. K. Nero," a farce; "The Young Caruso," with Metropolitan singer Mario del Monaco; "Three Girls From Rome," a comedy romance; and "Europe '51," with Ingrid Bergman and directed by Roberto Rossellini.

Report Chicago Theatre Receipts Levelling Off

CHICAGO: Theatre receipts here for March (as reflected by the city three per cent tax collection figures) ran about two per cent behind those for March of 1952, with the tax totalling \$83,757.14, against \$85,815.43 in receipts from Chicago houses for the month last year.

Collections for the year to date are \$351,449.50, against \$354,591.46 for the corresponding period last year, indicating a con-

tinuance of the "levelling off" trend of the theatre business here after a steady decline over the past few years.

Although there now are fewer theatres in operation than there were last year, and with many of the smaller subsequent-run situations still encountering rough sledding, higher grosses in the first-run and first sub-run houses—particularly with big attractions at upped admissions—are checking the downward trend of recent years by offsetting the loss of revenue from closed and marginal theatres.

The National Spotlight

ALBANY

The Hollywood drive-in, North Greenbush, set May 8 for its premiere, according to advices here. James Fisher, of Troy, is owner of the new theatre. . . . CinemaScope is expected to be installed in Fabian's Palace by October, at an estimated cost, with stereophonic sound, of \$25,000. The theatre is the exchange district's largest, with a capacity of 3,650. . . . Among other local industry figures who viewed CinemaScope at the Roxy in New York were: Jack Goldberg, Metro manager; Nat Rosen, 20th Century-Fox manager; Arthur J. Newman, Republic manager. All thought the wide-screen process held great possibilities. . . . "The House of Wax" is playing key spots at \$1 top. . . . The Rustic drive-in, West Sand Lake, opened May 1. . . . The Variety Club will tender Leo Greenfield, Universal branch manager, a bachelor dinner at Shaker Ridge Country Club May 18. He will marry Muriel Lanahan, secretary for Ted Baldwin Associates of New York, a short time later.

ATLANTA

The Lincoln theatre, Ft. Myers, Fla., has closed. . . . Al O. Bondy, G. E. Films, was in for a visit with Ike Katz, Kay Exchanges. . . . Warner's "House of Wax" opened its second week to the biggest trade in many months, playing at road show prices. . . . A. Rook, Southern district manager, IFE, back at his office after a visit to New York. . . . Fred McLendon, theatre owner in Alabama, has taken over the Hiway drive-in at Georgiana, Ala. from Nathan Pierce. . . . Cecil Reid, formerly from Spartanburg, S. C., appointed as manager of the Star-Lite drive-in at Wauchula, Fla., succeeding Joe Dobbs, who becomes manager of the Haines, Haines City, Fla. . . . R. Wilson and K. P. Ingram, have opened their new 254-car Sky-Vue drive-in at Springville, Ga. . . . A \$96,000 drive-in will be constructed near West Palm Beach, Fla.

BOSTON

Al Lourie, Adams theatre, Dorchester has taken a long term lease on the 500-car Bowdoin drive-in, Brunswick, Maine for his first venture into the open-air field. . . . George Roberts, Rifkin circuit, was installed as president of Sentry Lodge, B'nai B'rith at ceremonies at the Hotel Bradford May 3. Other Officers elected were Louis W. Richmond, Edward S. Canter, Max Tobin, Harry Wasserman, Samuel Zitter, Harry Cohen and Samuel Pinanski. . . . Sympathy was being extended to Joe Ritchie, projectionist at the Universal screening room, for the death of his wife, Beatrice. . . . The Keith Memorial theatre is expected to be the first in New England to be equipped with CinemaScope. . . . The state of Maine order requiring theatres projecting 3-D films (utilizing two or more machines simultaneously) to provide

one licensed operator for each machine, has been countermanded by Joseph A. P. Flynn, director of Fire Prevention for the state.

BUFFALO

Elmer F. Lux, Elmart Theatres circuit head and president of the Common Council, and acting mayor in the absence of Mayor Mruk, who is on a Mediterranean cruise, threw out the first ball at the opening of the local International League season the other day in Offerman Stadium. . . . "House of Wax" really jammed 'em in the first week at the Paramount at advanced prices and is repeating that condition the second week. . . . George H. Mackenna, general manager, Basil's Lafayette, was general chairman of the big Grover Cleveland Dinner the other evening sponsored by the Erie County Democratic committee. . . . Drive-ins—nine of them—contributed the entire receipts the other evening to the Children's Hospital Fund. Co-operating were the Aero, Broadway, Buffalo, Delaware, Skyway Lakeshore, Park, Skyway Niagara, Sheridan and Star.

CHICAGO

A realignment of the Oriental, Loop first-run, staff finds Harold Williams stepping in as night manager, Jack Ryan as day manager, Carl Wood as assistant, and John De Both as treasurer. . . . Elmer Balaban has been appointed as chairman of the Annual Variety Club of Illinois outing to be held at Elmhurst Country Club July 3. . . . Frank Smith, veteran of 31 years service with

WHEN AND WHERE

May 12-13: Annual convention, Allied Independent Theatre Owners of Iowa-Nebraska, Fort Des Moines Hotel, Des Moines, Ia.

May 13-14: Annual spring convention, Allied Independent Theatre Owners of Kansas and Missouri, Hotel Phillips, Kansas City.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

RKO Theatres, is pinch-hitting for Ansel Winston, handling the RKO Grand here while Winston spends a few days vacationing at Starved Rock. . . . The Y. & W. Circuit of Indianapolis will open its 940-car "Y. & W. drive-in," Gary, Ind., on May 29. . . . H. & E. Balaban's Rockford, Ill., TV station, WTVQ, scheduled its first commercial broadcasts for May 3. . . . Edward G. Zorn, president of the United Theatre Owners of Illinois, has returned from an extended stay at Mayo Brothers' Clinic, Rochester, Minn.

CINCINNATI

Rex Carr, for several years general manager of Theatre Owners Corporation, local buying and booking agency, serving more than 30 theatres in the Greater Cincinnati area, has resigned to take over two theatres in Indianapolis formerly operated by Manny Marcus. He is succeeded by James McDonald, booker for the TOC. No successor to Mr. McDonald has been named, and Mr. Carr will remain in an advisory capacity until the booker post is filled. . . . Willis Vance, veteran local exhibitor, has taken over the suburban Guild theatre in nearby Walnut Hills, formerly operated by Vance Schwartz, who recently acquired and opened the neighborhood Hyde Park Art theatre. Both houses will play "art" pictures. . . . Eli Kalisch, former MGM student salesman in Buffalo, N. Y., has joined the local MGM branch as salesman in the Kentucky area. . . . An estimated \$5,000 damage was caused at the Melody Cruise-in outdoor theatre, near Springfield, Ohio, when an automobile left the highway and careened into the theatre marquee, overturning inside the grounds.

CLEVELAND

Dorothy Freeman, secretary to Loew theatre division manager, Frank Murphy, will marry Nat Hiller of New York May 16. Wedding takes place in Paterson, N. J. . . . A. D. Tharp resigned as manager of the Medina theatre, Medina, to become manager of Warners' Vogue, deluxe neighborhood house. . . . Frank Murphy, in anticipation of the arrival of an adopted daughter, bought a home in Shaker Heights. . . . Max Shenker, of Berlo Vending Company, is convalescing from a gallstone operation. . . . Milton A. Mooney, of Co-operative Theatres of Ohio, and Mrs. Mooney are in New York on a combined business and pleasure trip. . . . John O. Guthrie, owner of the 300-seat Karolyn theatre, located in New London (pop. 1,656), built the magazines and did all of the 3-D screen work and wiring for his May 1 "Bwana Devil" opening. An experienced engineer, is also pioneer in the manufacture of sound equipment. . . . The Cleveland Film Council will hold its 6th annual Film Festival June 17-18 in the

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Carter Hotel. . . . Sigmund Vermes, 85, pioneer Cleveland theatre owner, whose first movie theatre, the Duquesne, he purchased in 1918, died last week after an illness of several months.

COLUMBUS

Downtown parking situation will obtain needed relief in mid-October, when the new 500-car garage to be erected by the Lazarus department store will be opened at Rich and Front streets, near the theatre area. This garage is in addition to two proposed municipal garages of similar capacity. . . . Elizabeth Richter, secretary to J. Real Neth, recently celebrated her 25th anniversary with the Neth organization. . . . Joseph A. Neth, 71, brother of J. Real Neth, died at his home here. He was a retired electrical engineer. . . . Frank Yassenoff has opened the new Fifth Avenue drive-in. . . . Robert Sokol, manager of Loew's Broad, is house-hunting. . . . Theatremen were happy that a last-minute agreement postponed a threatened bus strike here. Theatre grosses were slashed deeply in the last major strike, in October, 1946.

DENVER

Jack Wodell, manager of the Paramount, has been promoted to city manager of the Wolfberg Theatres first-run houses in Denver, including the Paramount, Broadway and North drive-in. George Ryder, formerly with Wolfberg as manager of the now-closed Roundup, has been made manager at the Paramount. . . . Virgil Campbell, recently manager of the Isis, Denver, has been made manager of the Rex, Brighton, Colo. . . . Denver Shipping & Inspection Bureau, handling Polalite three-D glasses, report they expect to have 1,000,000 of the devices sold in the Denver territory by July 1. . . . The El Paso, Santa Fe, N. M., is the latest theatre in the area to equip for 3-D. . . . Norman Probststein, owner of the State, has taken over the Isis from Fox Inter-Mountain Theatres, and will tear down the State to make a parking lot, which he will operate. He is closing the Isis to do some modernizing.

DES MOINES

All eight of Iowa's Congressmen are in favor of repealing the 20 per cent Federal admissions tax, it was brought out recently in Washington, D. C. . . . Sol Francis, Allied Artists district manager, was here for several days in connection with the arrival of Howard Ross, new branch manager here. . . . Lloyd Johnston, former manager of the State in Waterloo, is the new manager of the Oelwein drive-in. . . . Two claims against the estate of the late Benjamin Harding, Council Bluffs theatre owner, were dismissed in court. One was by the Boy Scouts for a \$1,000 verbal pledge; the other by the Chebra Bnai Israel Synagogue for dues. . . . Actress Hope Emerson brought the ashes of her mother to Hawarden for burial in the family plot. Mrs. Emerson died Mar. 31 at her Hollywood home. . . . The Pix theatre at Woodbine has been leased by Al Gatner of Logan. . . . Less than two weeks after a \$5,000 fire, the Princess theatre in Odebolt is again open for business. . . . A. H. Blank received a citation signed

TYLER, EXHIBITOR AND MEMBER OF N.Y. STATE LEGISLATURE

ALBANY: Harold I. Tyler, owner of the Delphia theatre, Chittenango, N. Y., and the first exhibitor to serve in the New York state legislature in more than 20 years, has carved a successful career in a variety of enterprises that range so far in scope and interest as politics, farming, business and banking.

Born in Chittenango in 1901, and raised there, Mr. Tyler entered business at the age of 23 with his brother in the conduct of a furniture and appliance store and a funeral home. He had previously attended the Storm King School, Cornwall-on-Hudson, and the Central City Business College and the Simmons School of Embalming. He and his brother acquired the Delphia in the early 1930s, as well as a 690-acre farm where he specializes in the raising of turkeys and experiments with hybrid corn. His introduction to the field of finance came in 1930, when he was elected to the board of the Chittenango State Bank, of which he now is vice-president.

Mr. Tyler's budding political career got under way when some years ago he was named to the Madison County Republican Committee, and eventually to the executive committee. During the last war he was elected to the county board of supervisors from the town of Sullivan and last year was nominated to succeed Assemblyman Wheeler Milmore in the state legislature. His campaign was so successful he



HAROLD I. TYLER

defeated the rival candidate by a three to one margin.

As a first-year man in the legislature, Mr. Tyler has been relatively quiet but he promises decisive action should any legislation affecting the film industry arise. He is married to the former Jewel Ferguson of Coffeyville, Kansas, and besides his business and political activities, is an active member of the Elks, the Odd Fellows and the Chittenango Presbyterian Church.

by 69 industry leaders in connection with his being named "Motion Picture Exhibitor of the Year" by *Look* magazine.

DETROIT

"This Is Cinerama" at the Music Hall has passed the quarter-million mark, with advance sales, since its arrival five weeks ago. . . . The Michigan theatre is expected to gross \$60,000 with "House of Wax," in its first week. . . . William Clark of Clark Theatre Service is buying and booking for three upstate drive-ins operated by W. James Olson. . . . Mrs. Daniel Hembel was re-elected president of the Greater Detroit Film Council. . . . Paul Field, pioneer showman and manager of the Alhambra theatre for the Kilbride Circuit, is starting his own production business. He plans to produce stage and TV shows. . . . Jack Hurford, formerly with the Fox Theatres, has joined the staff of Motion Pictures for Television, Inc. . . . Frank Perry, manager of the Madison for the United Detroit Theatres circuit, is back on the job after convalescing from a heart ailment.

HARTFORD

A June 15 opening is planned by the Manchester Drive-In Theatre Corp. of Hartford, for a new 700-car capacity drive-in now

under construction at Bolton, Conn. Bernie Menschell of Hartford heads the new firm. . . . Willard B. Rogers, formerly general manager of the Bond Hotels, Hartford, has cancelled plans for erection of a drive-in theatre at Columbia, Conn., following action by the Columbia Zoning Board of Appeals. . . . Walter T. Murphy, manager of the Capitol theatre, New London, Conn., has been re-appointed to a five-year term on the New London Zoning Board of Appeals. . . . Eugene D. Jacobson, son of Morris D. Jacobson, general manager, Strand Amusement Co., has been named president of Nu Sigma Nu, medical fraternity at University of Vermont. . . . Alfred Domian, formerly manager of Loew's Poli Globe, Bridgeport, has been named house manager and treasurer of Loew's Poli, in that city, with Matt L. Saunders, Loew's Poli manager, promoted to managing director. . . . Morris Keppner, Burnside Theatre Corp., East Hartford, was a New York business visitor.

INDIANAPOLIS

Bob Wile, secretary of the Ohio Allied, was to be the speaker for the Indiana Photoplay Indorsers meeting at the Indianapolis Athletic Club May 6. . . . Bill Haimes and Bill Keith, UA and 20th-Fox branch managers, respectively, attended the Kentucky

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Derby. . . Al Richey, Knightstown exhibitor, and his wife are vacationing in Arizona. . . Leon De Loizer, of the Rockwood Amusement Co., Nashville, Tenn., made his first appearance on film row here last week, booking for his Kentucky houses. . . Bill Carroll, secretary of Indiana Allied, announces the only business session of the French Lick spring convention will be held June 10. The rest of the two day meeting will be devoted to sport. . . Mrs. Claude McKean, wife of the WB branch manager, returned last week from Florida after recuperating from a heart attack suffered while vacationing there.

JACKSONVILLE

James A. Fraser, formerly of Charlotte, N. C., has taken Mrs. Bobby Farrell's place as manager of the Edgewood theatre. . . Frank Bell, Florida West Coast supervisor for Florida State Theatres, was here for conferences with home office officials. . . The old Casino theatre on Bay street is now known as the Follies. . . Tom Grady, traveling Metro auditor from the New York office, is enjoying an extended leave of absence at his home in this city. . . Local branch offices of the Hollywood film companies closed April 27 to observe Southern Memorial Day. . . Visiting exhibitors included C. L. Jackson, Woodbine theatre, Woodbine, Ga.; and B. B. Garner, Talgar theatres, Lakeland. . . Frank Benton, Benton Bros. Film Express, made trips to Tampa and Tallahassee. . . Guy A. Kenimer, general manager, Florida State Theatres, and Col. John Crovo, manager, Arcade theatre, attended the funeral in Augusta, Ga., of E. J. Sparks, pioneer Florida theatre circuit owner. . . Columbia's contract clerk, Alice Williams, is wearing Gene Mayberry's engagement ring.

KANSAS CITY

The recently completed two-story addition to the home office building of Commonwealth Theatres, on Film Row, houses the booking department and the offices of division managers, Jack Baunagle, drive-in, and M. B. Smith, central. . . Commonwealth Theatres' new 240-car drive-in, the Starlet, at Warrensburg, Mo., opened April 30 under supervision of George Willhoite, city manager at Warrensburg. . . Almon H. Chaffee, 55, with the Paramount branch office 25 years and chief accountant most of that period, died April 28, following a heart attack. . . The new 530-seat Commonwealth Theatres' house at Holton, Kas., replacing the one destroyed by fire a year ago, opened recently with Don Tillotson as manager. . . Jay Wooten, Fred Harpst, Beverly Miller and Glen Dickinson, of the Allied Independent Theatre Owners of Kansas and Missouri, attended the convention of the Michigan Allied in Detroit.

LOS ANGELES

Eddie Brown, Paramount office manager, has resigned his post and James Merry, of the booking department, has been upped to the spot. . . Tom Wingate has been named manager of the Edwards, Azusa. House was formerly known as the State. . . John Parsons, Telenews theatre, San Francisco, paid a visit to Robert Kronenberg of Man-

hattan Films. . . J. L. (Steve) Stevens, Exhibitors' Service booker is celebrating his 36th year on Film Row. . . Ray Olmstead, who operates a number of theatres in Arizona and Nevada, is planning to open his new drive-in theatre, the Mt. Elden, this month. . . Morris Borgos, *Times* Theatre Guide, is back at his desk after being hospitalized. . . Back from Washington after attending hearings for the proposed reduction or abolition of the Federal admission tax are "Bud" Loller of Fox West Coast and Burton Jones of La Mesa, who are members of the So. Cal. Theatre Owners Ass'n. . . The Eagle Theatres Corp. is planning a new drive-in.

MEMPHIS

Malco had patrons standing in line to see a 3-D film, "Man in the Dark," which opened last week-end. . . David Flexer, Flexer Theatres, Inc., announced he would equip the Ritz in Memphis, the Varsity, Magnolia and Albany drive-in at New Albany, Miss., with CinemaScope projection and would outfit them fully for 3-D projection. . . R. L. Bostick, National Theatre Supply Co., made a business trip to Dallas. . . Edward Sapinsley, Malco official, was in Louisville, Ky., on business. . . Ed Williamson, Warner Bros. district manager, was a visitor to the company's Memphis exchange. . . R. B. Lowrey, owner, will open his Starlite drive-in, Jonesboro, Ark., for the season May 17. . . Mrs. W. T. Ellis, owner, has closed Wesco theatre, Cleveland, Miss., for an indefinite period. . . Russell Wilson, owner, was to open his new Lyon County drive-in at Kuttawa Springs, Ky., this week.

MIAMI

Eddie James Sparks, former owner of the E. J. Sparks Theatres, which became Florida State Theatres, died at 75, in Asheville, N. C. recently. . . With the closing for the season of the Colony Art, manager Harry Gabriel is taking a well earned vacation in California and on his return will take over as relief manager for Florida State Theatres, south east division. . . Rose Capozzi, cashier at the Miami was on the ailing list with a virus pneumonia, but is convalescing now. . . The Wometco Showmanship contest is getting on the spirited side, with rival contenders beginning to look daggers at one another. Present standings have Carib, Miracle and Ritz as top three in the 'benefits' section, and the Lincoln, Cameo and Surf leading in 'quota'.

MILWAUKEE

The Orto Theatres here, the Oriental and Tower, featured the "House of Wax" last week without installing new screens, unavailable now. They painted their regular screens and are said to have made out well. . . Many Wisconsin exhibitors reported being much impressed with the CinemaScope show in Chicago. . . The rights of drive-in theatre customers were argued recently in the state legislature. A proposed bill would keep new drive-ins at least a quarter of a mile from state trunk highways. Romell (Rep., Adams), author of the bill, modified it to provide that theatres could pay for traffic lights on adjoining highways or accept traffic controls ordered by the local municipality.

MINNEAPOLIS

Cleveland Wrecking Co. of this city has been awarded a contract to wreck the historic American hotel and theatre building in St. Louis. . . "Martin Luther," filmed by Louis de Rochemont productions, is having its world premiere showing in Minneapolis. . . The office force of the RKO exchange in Sioux Falls, S. D., gave a party in honor of Sherm Fitch, branch manager, upon the closing of the exchange. Fitch will be transferred to the Minneapolis RKO exchange as salesman, but will continue to headquartered in Sioux Falls. . . L. E. (Nicky) Goldhammer, Monogram Eastern sales manager, was in. . . A heavy snow storm delayed the opening of Backes brothers' new drive-in at Harvey, N. D. . . Lyle Carrisch expects to open his new ozonizer at Hibbing, Minn., May 13, and Jim Rangaard hopes to open his new outdoor stand at Morris, Minn., May 15. . . W. H. Workman, MGM branch manager, is back at his desk after being hospitalized. . . Curtis Bishop, Jr., MGM midwest sales manager, was in.

NEW ORLEANS

Nile, Inc., a recently formed corporation of prominent New Orleans' business people, has leased a 16-acre tract in Metairie, La., Jefferson Parish, adjacent to New Orleans, for construction of a twin-screen drive-in. . . Mrs. Betty F. Cooley advised that she will continue to manage the New, Brooklyn, Miss., as well as book for its new owner Wyatt Gillis. . . Heavy rains throughout the state on April 28-29 left many highways inundated which impeded the delivery and pick-up of films. . . Bounds & Houck purchased all the equipment of the State, Texarkana, Texas, from Mrs. Ruth Ketchum, who had slated permanent closing on April 30. . . John Kenlo and H. V. Corley have perfected a new 3-D screen for drive-in theatres which they have trade named "Ultra Brite Screen." Southland Tent & Awning Co., Alexandria, La., is merchandising it. . . Milton Cohen, U.A.'s eastern and southern division manager, stopped a day enroute to San Francisco for company's meet. George Pabst, southern district manager, joined him.

OKLAHOMA CITY

"House of Wax" is now showing at the Warner theatre. . . "Pony Express" moves to the Tower theatre for its second week. . . The Frontier theatre has a new "3-Way Screen." . . Children 12 years or younger can exchange cash register slips of \$1 or more from Humpty Dumpty stores for free admission ticket at the Redskin or Knob Hill theatres for Saturday's show. . . Claude Leachman, Stillwater, Okla., theatre operator, will retire as manager of a chain of five theatres at Stillwater, June 1. He says he plans to devote more time to personal interests and other aspects of his theatre business. He said he had entered into a contract with the Video Independent Theatre Company, with which he is associated, to furnish a resident manager.

OMAHA

The Allied Independent Theatre Owners of Iowa and Nebraska will feature 3-D at the annual convention at the Fort Des

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Moines, Ia., Hotel May 12-13, including a special showing of "Fort Ti." . . . Mrs. James Schlatter, wife of the Town theatre manager, is recuperating from an operation at St. Joseph's hospital. . . . Art Katzen, Chicago, has replaced Al Golin as MGM publicist for the Omaha-Des Moines area. Katzen will move his headquarters from Des Moines to Omaha and Ivan Fuldauer, district publicist, will be in Des Moines. Golin has been transferred to Pittsburgh. . . . Earl Wilson has opened his new theatre at Marcus, Ia., replacing the one which was burned out. . . . Bill Haarmann, Paramount office manager, underwent an arm operation at St. Catherine's hospital. . . . The State theatre at Hastings, Neb., was severely damaged by fire but manager Vic Downey hopes to reopen at the same site.

PHILADELPHIA

Clarifying the recently enacted mercantile tax as it affects theatres: subject to the tax of three mills on every dollar are the entire boxoffice receipts including concession receipts, less admission taxes. . . . William C. Hunt, head of the Hunt Theatres in Wildwood, N. J., was nominated for vice-president of the New Jersey Resort Association. . . . 19th Street theatre, Allentown, Pa., closed for many months, has been sold for \$90,000 to Albert A. Moffa, operator of the Sauconia, Hellertown, Pa., who will reopen it soon. . . . John Hopkin, manager of the Riant, Conshohocken, Pa., declared, after paying \$5,000 in amusement taxes for the past year, that the house may be forced to close unless tax relief is provided. . . . Transit, Allentown, Pa., leased by Fred Krash for conversion into a music store and studio. . . . License fee for projectionists would be increased from \$5 to \$7.50 under the provisions of a State Senate bill introduced in Pennsylvania Legislature. . . . Howard T. Atkinson, former manager of Warners' Towne, Wilmington, Del., was appointed chief deputy in the office of the Register of Orphans Court in that city.

PITTSBURGH

Realizing that three-dimensional films may be the answer to television, zone manager Moe Silver, Ben Steerman, publicity-director Henry Burger and chief booker Saal Bragin of the Stanley Warner organization, went to Philadelphia to see the 20th-Fox CinemaScope demonstration at the Mastbaum. . . . Joe Ferris, steward of Variety Club Tent No. 1 received as a birthday gift from the membership an all-expense-paid trip to the Variety Club convention at Mexico City. . . . Dave Kimmelman, branch manager for Paramount, screened "Stalag 17" for the members of the company presenting the stage version at the Nixon theatre. . . . Lou Fordan, manager of the suburban McKeesport Memorial theatre, is recuperating from a heart attack. . . . The Variety Club has an all-night telethon scheduled at the Nixon theatre June 5.

PORTLAND

"House of Wax" came to town this week as the 7th advanced price picture in as many weeks. . . . Walter Hoffman, Para-

mount field man, due in this week to work with J. J. Parker brass. . . . The 20th Century-News theatre inked to have 3-D equipment installed for shorts and fight pictures. . . . Lou Metzlaar, Evergreen booker, back at his desk after a few days' vacation. . . . John Hamrick's city manager, Marvin Fox, is emphasizing "regular prices" at his houses due to the surge of hiked price films here. . . . Orpheum manager Kenny Hughes did terrific business with "Call Me Madam."

PROVIDENCE

The Carlton theatre, long a landmark in this city, has closed indefinitely because of "the inability to obtain a sufficient supply of satisfactory picture product." . . . The statement by Amusement Enterprises, Inc., operators of the Carlton, made no mention of when or if the theatre would reopen, but it was learned definitely that the theatre would not be operated during the summer. . . . For the past year the Carlton has specialized largely in foreign films and those usually played in "art" houses. . . . Robert Rucco, an usher at the RKO Albee, played an unscheduled "hero's role" when an unidentified assailant recently stabbed a patron in the theatre. Rucco gave chase but lost the assailant in the crowds. . . . The Avon Cinema premiered "Justice Is Done."

SAN FRANCISCO

Rotus Harvey, who resigned in July, 1952, as president of the Western Theatre Owners, was reelected to the office, at the WTO meeting here April 22-23. The organization had been without a president since Harvey's resignation. . . . Graham Kislingbury, district manager, North Coast Theatres, is the father of his first son, Graham David, born April 27. He has one daughter. . . . Homer Gray and Guy Meek are running 3-D shorts satisfactorily, at their Ranch Drive-in, San Pablo, despite talk it could not be done. . . . Boyd Sparrow, manager, Loew's Warfield, entered Notre Dame Hospital. Lester Pollack of Rochester, N. Y., is here to relieve him. . . . James Simms, former night manager, Stage Door, has been named vacation relief manager for Ackerman-Rosener houses. . . . San Francisco Bay Area now has 586,160 TV sets—which makes it exactly 10th out of the 10 largest cities in the country as far as sets per family goes. . . . Fox West Coast Theatres closed the 1000-seat Baywood, San Mateo, April 28.

ST. LOUIS

After extensive advertising build-up "House of Wax" led first run box office here last week. . . . Bill Emas, former usher for St. Louis Amusement Company, has resigned as booker for Allied Artists. Bill will start with Realart Pictures of St. Louis as salesman for southern Illinois. . . . Charles (Chick) Scheufler, has left the booker staff of 20th-Fox to take over as office manager for Warner Bros. Bill Humphreys, former WB office manager, has been transferred to Jacksonville, Fla., branch. . . . Tom Edwards, of Farmington, Mo., was master of ceremonies at Jefferson City Chamber of Commerce legislative dinner recently. . . . Pfc. George J. Caporal, son of Mr. and Mrs. John Caporal, part owners of Wellston theatre, was among Korean War veterans returned to the U. S.

April 20. . . . Shirley Ann Bovim, 18-year-old daughter of Russ and Mrs. Bovim (manager of Loew's State theatre) departed for basic WAVE training in Maryland.

TORONTO

The Calgary branch of RKO is leading the Canadian section of the company's "25th Anniversary Drive." . . . A Sunday midnight show at the Capitol theatre, Winnipeg, benefited the benevolent fund of the Canadian Picture Pioneers. . . . Third annual Brotherhood Award of the Beth Shalom Synagogue, Toronto, was awarded to John J. Fitzgibbons, president of Famous Players Canadian Corp. Numerous industryites attended the dinner. . . . The Essex, Kent and Lambton Theatres Association staged a benefit show in Windsor and collected \$1,011 for the Overseas Flood Relief Fund. . . . Industryites honored by the Canadian Cancer Society were Jim Nairn and Morris Stein. Each were presented with a citation. . . . A large gathering of technicians and independent theatre owners heard Larry Davee, of the Century Projection Corporation, New York, speak under the

VANCOUVER

Paul MacEwan, manager of the Famous Player Kitsilano, is no longer with the circuit. No replacement has been made to date. . . . Eric Green, Orpheum theatre engineer, is father of a baby girl. It is the sixth child for the Greens. . . . Bill Faulkes, manager of General Films, has resigned to enter other business. . . . Jim Montgomery, office manager of General Films, is transferred to the Toronto head office. . . . Ken Atkey, of the publicity department of Odeon circuit, is the father of a baby daughter. . . . Nellie Gath, of Famous Players district office, is a new member of the company's 25-year Club, making four members at the B. C. district office. . . . Wally Woolridge, of the Strand, and his wife Bessie, secretary of the Colonial theatre, have left for England to attend the coronation. . . . On sick list are Charles Richard, of the Rex, and Jack Donnelly, of the Dominion. . . . Trans-West Theatres will build a third outdoor theatre at Prince George in northern British Columbia.

WASHINGTON

Morton Gerber, president of District Theatres, was married May 2 to Rosalie Aaronson of Baltimore, Md. . . . The Variety Club of Washington expended \$48,797.58 for charity in the period from March 31, 1952 to April 1, 1953. The pledge for 1953-54 period is \$50,000. . . . K-B's MacArthur theatre has made arrangements with the J. Arthur Rank organization for showing of the coronation films. . . . Robert Pruet, 76, retired steward of the Variety Club, died on April 25, at his home in Green Meadows, Md. . . . The Playhouse theatre, an "art" house, celebrated its fifth birthday, at a champagne breakfast. . . . Local theatre men journeyed to Philadelphia this past week to see an exhibition of CinemaScope. . . . Herbert Bennin, branch manager of MGM, has transferred his membership from the Variety Club of St. Louis, Tent No. 4, where he was assistant chief barker, to the Variety Club of Washington, Tent No. 11. . . . New cashier at Allied Artists is Larry Friess.

Court Backs Ohio Censor In 'M' Case

COLUMBUS: The Ohio State Supreme Court last week, in a five-to-two decision, upheld the constitutionality of the Ohio Censor law in refusing a request by Superior Films for an order vacating the censor board's rejection of "M." Superior contended the censor law is unconstitutional because its vague wording constituted a violation of the freedom of speech.

The court held that the law is not a violation of rights and the act does not constitute an unconstitutional delegation of legislative power.

The court said "the lofty purposes which the plaintiff claims for 'M' would appeal only to a limited number of viewers, whereas even the producers admit the film's portrayal of evil is so bad as to need radical correction."

The court ordered the board to reexamine and pass upon "Native Son," which Classic Pictures distributes. It had been rejected three times by the board on the grounds it made a harmful portrayal of racial frictions. Classic's counsel told the court changes had been made in the film since the last rejection.

Tax Is "Confiscatory" Congressman Warns

WASHINGTON: Rep. Albert Rains (D., Ala.) told the House Tuesday that the 20 per cent federal admission tax "is amounting to almost total confiscation for thousands of small businesses in this country." Rep. Rains put in the *Congressional Record* a letter from an Alabama exhibitor outlining his current plight and stressing the need for speedy passage of the Mason Bill to exempt motion picture theatres from the admission tax. "If the Congress delays much longer action on this matter," Mr. Rains warned, "hundreds of small businesses in this country will be closed, many small towns will be without moving-picture theatre entertainment, and a great injustice will be done to thousands of people."

RCA Hits Record with First Quarter Volume

Brig. General David Sarnoff told Radio Corporation of America stockholders meeting Tuesday in New York that business during the first quarter of 1953 resulted in the largest volume for any first quarter period in the history of the corporation. Sales of the company's products and services amounted to \$208,007,533 for this period. After providing \$11,163,000 for Federal taxes, net earnings for the initial three months of the year were \$9,293,141, an increase of 31 per cent over a similar period last year. Earnings per common share were 61 cents, compared to 45 cents last year.

Congressman Says Films Are "Best Ambassador"

WASHINGTON: Rep. Holt (R., Cal.) told the House that "Hollywood is America's best roving ambassador."

Inserting in the *Congressional Record* a series of articles from the Los Angeles *Herald and Express*, outlining the role American films are playing overseas in building friendship for the U. S. and winning converts to democracy, Rep. Holt said he wanted to "call to the attention of my colleagues and the American public the fine job that the film industry is doing in selling America, and the freedom that our way of life stands for, to the rest of the world."

"I am sure all of us realize," he declared, "the wonderful job our movies are doing in assuring the world that what we Americans want is everlasting peace."

Vatican Sets Film Group

ROME: The establishment of a permanent organization to serve the Pontifical Commission for Motion Pictures was advanced at a three-day meeting at Vatican City this week presided over by Bishop Martin J. O'Connor, rector of the North American College in Rome and president of the Pontifical Commission.

The international group will act as advisors to the Commission. They were named by the hierarchies of their respective countries and appointed by the Holy See.

The United States was represented at the sessions by Msgr. Patrick J. Masterson, director of the National Legion of Decency. He came here from Malta where he attended a meeting of the International Catholic Film Office on "Motion Pictures and Missions."

Under its constitution, Bishop O'Connor explained, the Commission is to be "an organ of study, of service to the Sacred Congregations and to the Episcopate, and for the coordination of the activities of national Catholic film centers."

Delegates to the meeting at Malta, according to Msgr. Masterson, decided to devote efforts to influencing and inspiring proper attitudes and standards of film production in their home countries. They also recommended, he said, that their respective hierarchies establish a national film center in each mission land.

New Preview Theatre Opened by Jeffee

The opening of a new projection room and preview theatre at 619 West 54th Street, New York, has been announced by Saul Jeffee, president of Movirolab Theatre Service, Inc. The theatre is available for use by both major and independent producers and distributors. It is air-conditioned, seats 47 people, and has facilities for both 3-D and conventional projection. Among its special advanced features are three channel interlock projection.

SEC Lists Warner Buy Of Common

WASHINGTON: Jack L. Warner bought 29,925 shares of Warner Brothers Pictures common stock in his own name in March and another 2,000 shares for a trust account, according to reports to the Securities and Exchange Commission.

The purchases boosted his holdings to 226,099 shares in his own name and 12,750 shares in the trust account. Albert Warner sold 5,000 shares in the same month, dropping his total to 159,675 shares in his own name and 13,300 shares in trust accounts.

Other transactions on the March report of the SEC listing of trading in film company stocks by officers and directors were these:

Robert Lehman bought 10,000 shares of 20th Century-Fox common, for a total of 20,000 shares. Sol A. Schwartz bought 1,500 shares of RKO Theatres Corp. common, for a total of 2,500 shares. Charles P. Skouras bought 8,100 shares of National Theatres, Inc., common, boosting his holding to 27,510 shares. Elmer C. Rhoden through holding companies bought 1,500 shares of National Theatres, giving himself 16,800 shares in his own name and 3,525 shares in holding companies. Earle G. Hines bought 1,000 shares in the same firm, his total holding.

At Columbia Pictures, Abraham Montrague bought 250 shares of common for a total of 6,134 shares and Abraham Schneider bought the same amount for a total of 7,683 shares.

Jacob Starr bought 6,000 shares of Trans Lux Corp. common in February, it was reported, for a total holding of 21,400 shares. Harry Brandt boosted his personal holdings in the firm to 113,015 shares through the purchase of 1,800 shares in March, while Harday, Inc., which he controls, sold 1,400 shares and had at the end of March only 200 shares. Mrs. Brandt was listed as owning 17,700 shares.

Butterfield Turned Down For Michigan TV Unit

WASHINGTON: Federal Communications Commission Hearing Examiner Benito Gaguine last week turned down the application of W. S. Butterfield Theatres, Inc., for a television station to be located in Flint, Mich.

He recommended that the Commission give the channel to Trebit Corp. on the ground that its proposed site would serve the city better and because the public service programs it outlined were better than those proposed by Butterfield or by a third applicant, WJR, Inc. The examiner indicated that he had not ruled against Butterfield because it owned theatres, saying that as of now he could see no conflict between owning theatres and TV interests.

"What the Picture did for me"

Columbia

HANGMAN'S KNOT: Randolph Scott—An excellent Scott western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LADIES OF THE CHORUS: Adele Jergens, Marilyn Monroe—Excellent little "B" picture. Don't fail to play this one again. Eddie Gart good in this. Why don't we see more of him? Played Sunday, April 18.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MEMBER OF THE WEDDING: Julie Harris—We had the first play date in the state, and was I sorry. A picture for the long hairs. The acting of Julie Harris, Ethel Waters and Brandon De Wilde was great. As for the plot, not enough to make it interesting. Very slow and definitely not for small towns. Played Sunday, Monday, April 5, 6.—James C. Balkcom, Gray Theatre, Gray, Ga.

Paramount

GREATEST SHOW ON EARTH: All-Star cast—A wonderful movie that will compete with television any night. This brings out the young and old alike. Nothing to equal this superb movie since "Gone with the Wind." Let's have more of this calibre. Played Saturday to Wednesday, March 28 to April 1.—James C. Balkcom, Gray Theatre, Gray City, Ga.

GREATEST SHOW ON EARTH: All-Star cast—Paramount should be highly congratulated for this outstanding feature. Never have I heard so many favorable comments on a picture. Truly for all ages.—W. N. McIntosh, Pembina Theatre, Manitou, Manitoba, Canada.

JUST FOR YOU: Bing Crosby—This was one of Crosby's best pictures in some time, but my patrons just won't come to see him. A good small town movie if you can get them. Played Tuesday, Wednesday, March 10, 11.—James C. Balkcom, Gray Theatre, Gray, Ga.

SOMEBODY LOVES ME: Betty Hutton—The title killed it before I opened my doors. Certainly was three lost days for me. Continuous music, beautiful Technicolor, great acting by Hutton still didn't mean a thing. Played Monday, Tuesday, Wednesday, March 2, 3, 4.—James C. Balkcom, Gray Theatre, Gray, Ga.

STOOGE, THE: Martin & Lewis—This picture did not draw as well as their previous movies. I thought it their best but because there was some sentiment attached with the plot, it didn't go over as well as their others. Played Sunday, Monday, March 22, 23.—James C. Balkcom, Gray Theatre, Gray, Ga.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—My folks enjoyed this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—Entertaining enough feature of banana plantations in the tropics. Some romance, intrigue, and skulduggery, plus Technicolor, add up to a pleasing enough feature for most situations. Business good. Played Wednesday, Thursday, April 8, 9.—Lew Young, Norwegian Theatre, Palmerston, Ont., Canada.

RKO Radio

FACE TO FACE: James Mason, Robert Preston—This double bill from RKO is the worst thing I ever showed on my screen. Played Tuesday, Wednesday, March 24, 25.—James C. Balkcom, Gray Theatre, Gray, Ga.

SUDDEN FEAR: Joan Crawford—I certainly think Joan Crawford should have won the "Oscar" because her performance in this thriller certainly surpassed Shirley Booth's in "Come Back, Little Sheba."—James C. Balkcom, Gray Theatre, Gray, Ga.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS *What the Picture Did for Me*, Motion Picture Herald, Rockefeller Center, New York 20.

Republic

GOBS AND GALS: Cathy Downs—A nice comedy that drew well. Excellent for a double bill. Played Thursday, March 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

HOODLUM EMPIRE: Brian Donlevy, Claire Trevor—This is very good if you can get them in to see it. We had an average mid-week and they all enjoyed it. Played Wednesday, Thursday, April 15-16.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

QUIET MAN, THE: John Wayne, Maureen O'Hara—This is good but not as good as Republic would have you believe. We did some extra work on this and had an average return. Played Sunday, Monday, April 12, 13.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

PRESIDENT'S LADY, THE: Charlton Heston, Susan Hayward—Both perfect in their roles.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRESIDENT'S LADY, THE: Susan Hayward—One of the better pictures that will add prestige to your house. Susan Hayward was never better. Charlton Heston is a born star. Recommend especially for high school age and up. Played Tuesday, Wednesday, Thursday, April 7, 8, 9.—James C. Balkcom, Gray Theatre, Gray, Ga.

SILVER WHIP: Roy Calhoun, Dale Robertson—Good outdoor melee. Played Sunday, Monday, April 13, 14.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—Technicolor. Highly over-rated. Average gross. Played Tuesday, Wednesday, Thursday, April 7, 8, 9.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SOMETHING FOR THE BIRDS: Patricia Neal, Victor Mature—It might have been something for the birds but I didn't find anything at the box office. A complete flop. Played Tuesday, March 10.—Mrs. Cleo M. Shingle, Buena Vista Theatre, Buena Vista, Ga.

BATTLE AT APACHE PASS, THE: John Lund, Beverly Tyler—This one drew better than usual. They still like their glorified westerns. Everything was in our favor this weekend. Weather cold, not too bad to get out, but just too bad for our friends and competitors, the drive-ins. No school activities going on, no nothin'. Should be good for any situation. Played Sunday, Monday, April 19, 20.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Universal

AGAINST ALL FLAGS: Errol Flynn—Pirate pictures seem to be a dime a dozen for the past six months. This was poorly done and Flynn gave a bad performance. Played Sunday, Monday, March 8, 9.—James C. Balkcom, Gray Theatre, Gray, Ga.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Small town and rural patronage. Did not make expenses and I was expecting good returns. This goes to prove that your patrons know more about the pictures than you do. Title good. Star value. No box office. Played Sunday, Monday, March 1, 2.—Mrs. Cleo M. Shingle, Buena Vista Theatre, Buena Vista, Ga.

BLACK CASTLE, THE: Stephen McNally, Richard Greene—My folks seemed to enjoy this. Good cast in this one.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Francis—This drew fairly well. Was well liked. No complaints and no walk-outs. Two years ago I would have said it didn't draw and was a flop at the box office, but now, the way things are, I consider it a good draw and would recommend it for any situation. In fact, if this won't draw, what will? Played Sunday, Monday, April 12, 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JUST ACROSS THE STREET: John Lund, Ann Sheridan—This one drew. Was well liked. Ann Sheridan was rather ridiculous in the role of a young girl. However, she got by with it and did a fine job. These amusing little comedies always seem to please everybody. Played Wednesday, April 22.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—How can two guys be so dumb? Anyway, our patrons liked it and we had a good run. Played Friday, Saturday, April 17, 18.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Warner Bros.

JAZZ SINGER, THE: Peggy Lee, Danny Thomas—Fairy good Technicolor feature but slow on the draw. Played Wednesday, Thursday, April 1, 2.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MIRACLE OF FATIMA, THE: Gilbert Roland—This is indeed a wonderful picture and should be shown everywhere. Its being true adds so much to its value. I wish I could say it drew, but it didn't. However, it was Easter, and a nice one. All the people were out in their cars. The drive-ins had opened and our closest competitor was playing an exceptionally good picture. But I think the real reason it didn't draw is due to the trailer. It was terrible! In fact, it almost kept me away. Why they do this I'll never understand. Anyhow, I do think Hollywood should make more religious pictures. Played Sunday, Monday, April 5, 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MIRACLE OF FATIMA: Gilbert Roland, Susan Whitney—Another good Warner Brothers Picture that everyone enjoyed. This wonderful movie nearly broke our records. The acting, the story, and Warner Color were all superb. Contacted Catholic Priests and school to help back it. Every theatre should play this one. Neighborhood first run. Played Sunday to Wednesday, January 25 to 28.—Jesse R. Hebert, Lincoln Theatre, Baton Rouge, La.

People in The News

BENEDICT COTTO has resigned as general counsel for the Federal Communications Commission, to enter private practice. Mr. Cottone served as general counsel during the recent color television, theatre television, and American Broadcasting-United Paramount merger proceedings.

DAVID PINCUS of Caravel Films has been elected president of the Film Producers Association of New York. He succeeds PETER MOONEY of Audio Productions.

LEO GREENFIELD, Universal-International branch manager, will be given a bachelor dinner by the Albany Variety Club at the Shaker Ridge Country Club on May 18.

HARLAN HOLMDEN has been appointed assistant international president of the International Alliance of Theatrical Stage Employees to fill the vacancy caused by the death of THOMAS J. SHEA.

CLAUDE LEACHMAN, of Stillwater, Okla., will retire as manager of a group of five local theatres on June 1.

LEO YOUNG has been appointed managing director of the Metropolitan theatre in Providence. The theatre is a part of the Ralph E. Snider Enterprises circuit.

Will Import British Films

Promising a flow of British "experimental" product, Leslie Baker, managing director of Associated British Film Distributors, told the trade press Tuesday in New York he had arranged for their distribution by Arthur Mayer and Edward Kingsley, and disclosed their titles and content.

The three men during the interview stressed that in their experience and estimation art house clientele is now asking for British rather than Continental product. They also feel that a quiet advertising approach is preferred to the drum beating for some foreign product which several times has put some notable pictures into larger houses with the wrong audiences.

The pictures from Associated British are from Group 3, Ltd., a British Government sponsored unit to encourage young producers. The group has the help of Sir Michael Balcon, of Ealing Studios; James Lawrie of the Film Finance Corporation; John Baxter, noted director, and John Grierson, documentary producer.

The pictures completed are "The Oracle," a comedy fantasy; "Highland Fling," a satirical novel, and "Time Gentlemen, Please," a topical satire. Editing are

THEODORE R. KUPPERMAN, general attorney for Cinerama Productions Corp., will lecture on "Radio and Television Law" May 11 at the Yale Law School.

RAY HEINDORF, Warner Brothers musical director, will be honored by his home town May 10 when Mechanicville, N. Y., observes "Ray Heindorf Day." He will also be honored by the American Federation of Musicians.

SAMUEL GOLDWYN, currently on a four-month tour of Europe, presented the Variety Club in London a check for £1,000 for the Heart Fund. He also gave the fund a check for 10 guineas which he received from the B.B.C. for what the broadcasting company called "a first-rate" television appearance.

GERALD LUEDTKE has been appointed general manager of John P. Adler's seven theatres in Marshfield, Merrill and Wausau, Wis. For the past 11 years, Mr. Luedtke has been manager of the Warner Milwaukee theatre in Milwaukee.

F. HUGH HERBERT, screenwriter, Tuesday addressed the New York school teachers participating in an in-service course on motion pictures.

"Kigezi Story," an African location story, and "Where the Heart Is," a divorce drama. Shooting and in preparation are "The Angel Pawned Her Harp," "Moppy," "International Bust-Up" and "Old Mickmack." Mr. Mayer and Mr. Kingsley have already released "Brandy for the Parson" and "The Brave Don't Cry."

DeMille Receives Industry Council Support on Films

The Motion Picture Industry Council has reaffirmed fullest cooperation for Cecil B. DeMille's task in aiding the State Department make pictures to tell the truth about this country. Mr. DeMille has reported to the Council after returning from Washington where he consulted with Dr. Robert L. Johnson, administrator of the State Department's international information administration. Mr. DeMille is chief film consultant. He told the Council: "the quality of the films shown all over the world in the State Department's 'truth' campaign must equal the importance of their mission."

Cinerama Holds Contest

Backed by the official approval of the New York City Board of Education, Cinerama has launched an essay contest for New York junior and senior high school students on the topic, "The New Dimension in Films."

Industry TV Show Backed By MPAA

The board of directors of the Motion Picture Association of America at its first quarterly meeting last Friday unanimously reelected all incumbent officers and authorized MPAA to proceed in working out arrangements with the American Broadcasting Company for an industry television show.

Those reelected are Eric Johnston, president; Joseph I. Breen and Ralph D. Hetzel, Jr., vice-presidents; Sidney Schreiber, secretary; Fred W. DuVall, treasurer; William H. Roberts, assistant secretary; Stanley R. Weber, assistant treasurer, and James S. Howie, assistant secretary-treasurer.

All the present directors were elected. These now include James R. Grainger, president of RKO Radio Pictures, and Milton R. Rackmil, president of Universal Pictures.

Mr. Johnston, at the board meeting, appointed a special committee to survey the possibilities for standardization in new technical advances. Serving on the committee under the chairmanship of Abe Schneider of Columbia are: Edward Morey, Allied Artists; Joseph R. Vogel, Loew's; Paul Raibourn, Paramount; Edward L. Walton, RKO; Theodore R. Black, Republic; Al Lichtman, 20th Century-Fox; John J. O'Connor, Universal; Wolfe Cohen, Warner Bros., and Herman Robbins, National Screen.

The board also approved the extension of the Canadian Cooperation Project for an additional year.

Report Formation of New Distributing Company

CHICAGO: Formation of a new distributing firm, Beacon Pictures, was reported here this week. It is understood that the organization meeting was held in the offices of Max Roth of Henry Elman Enterprises and that 12 leading independent franchise holders from all over the country participated. It was further reported they subscribed \$100,000 to finance their first film venture, "Kentucky Rifle," to be shot in 3-D and black and white, for August release.

Variety Club Convention Expects 1,500 Delegates

Luis Montes, general chairman of the annual convention of the International Variety Club to be held in Mexico City, May 18-21, has announced that more than 1,500 delegates from the United States and other nations are expected to attend the meeting. Mr. Montes briefed news service reporters on the aims and functions of the organization at a press dinner last week in Mexico City. Screen actress Dolores Del Rio will be hostess to the wives of the delegates.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

The Pre-Selling Value of "Showcase" Theatres

WALKING up Broadway the other evening, we noted the last showing of "Come Back, Little Sheba" at the Victoria theatre, where the picture had a highly successful run of twenty weeks, for an average gross of \$12,500 a week. The admission price, at 9:30 p. m. was \$1.80—about four times what the public will pay in the subsequent runs. The film is already in the neighborhood houses across the nation, and we think small situations should profit by the pre-selling benefit of the pre-release engagement. Folks may judge the comparative value they get on Main Street.

All the Broadway "showcase" theatres are doing well, at high prices. The Music Hall leads, with \$150,000 for the first week of "Shane"—which had excellent advertising. The Music Hall always has the best stage show in town, but it is noticeable that the stage show *never holds the picture over*. In other words, when the picture runs out, the stage show changes. The Paramount stands next, with \$100,000 for the third week of "House of Wax"—and for once, in this theatre, it was the picture and not the stage show that provided the draw. Eddie Fisher takes credit in music trades advertising, but nevertheless, this was one time that the stage attraction didn't dominate.

Third in line was the Roxy, with \$70,000 for the sixth and final week of "Call Me Madam." We noted, this Spring, long lines all the way around the block at the Roxy, for the first time in our memory, and that was during the run of "Peter Pan"—clearly established because of the number of children and their parents in line before noon, every day. They obviously didn't come for the stage show.

The Capitol is celebrating the end of the third month in the run of "Moulin Rouge"—which will go thirteen weeks or more, to break the record of "Gone With the Wind" in the same theatre. This is without a stage show, which isn't needed to bolster up the attraction value. "Hans Christian Andersen" is in its 22nd week at the Criterion, for the longest run on Broadway. "Salome" continues to big grosses at the Rivoli, now

BEYOND EXPECTATIONS

We've seen CinemaScope, at the press previews in New York, and it overcomes our slight misgivings, in advance of the screenings. We worried over *focus*, in the belief that definition could not survive the process of distortion and expansion via the "Anamorphoscope" idea. Not so; the picture is as sharp as any on Broadway, and you can dismiss the thought.

We worried about *illumination*, on the grounds that you can crowd only so much light through a small aperture—and then spread it out over two and one-half times the screen surface. No need to worry; the picture is not only bright, but it is more evenly lighted and with more pleasing effect, to our eyes.

We worried about *color*, knowing the Technicolor processes, and how were they to get color into the hills-and-valleys of photography—then put it through condensation and expansion, somewhat like compressing and opening an accordion? No difficulty; in the completed scenes from "The Robe" the color is as fine as any that we've ever seen, anywhere.

We worried about the opportunity to include *close-ups* in the action. We are relieved; it is not only possible but it is easier than by standard methods. The results are better, and studio costs are lower. They say, they can shoot straight through a sequence, close-ups and all, in a matter of hours, where it formerly took days to make different camera set-ups.

in its sixth week. And, of course, Cinerama, which isn't picture business, in its 31st week at the Broadway.

The so-called "little art theatres" set the pace for the long runs, with "The Promoter" in its 27th week at the Fine Arts; and "The Importance of Being Earnest" with 18 weeks, at the Baromet. All these things serve to gain public esteem for motion pictures—in your vicinity.

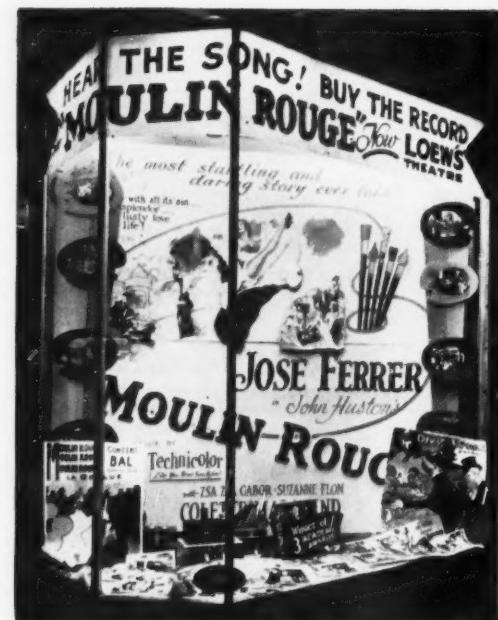
Mrs. Jane S. McElvaine, author of "It Happens Every Thursday," which is previewed this week before the Second Annual Country Editors' Conference at Renfro Valley, Kentucky, writes with sincerity and conviction of her own experiences in Hollywood, as a visitor and contract writer. She says, in the Downingtown, Pa., *Archive*, that "Hollywood was wonderful, and the people harder working and pleasanter than most." She thinks "Hollywood is not at all what you would expect from reading news stories and fan magazines" and that "the Universal lot was as businesslike-looking as the Downingtown Paper Company. I didn't see any of the conditions that some news stories out of Hollywood might lead you to expect."

A friend of ours has said "Why do press agents who walk slowly and talk slowly seem to get the best accounts?" We know just what he means, for along Broadway, such men as Bill Fields, Karl Bernstein and others whom we've known over the years, do literally "walk slowly, talk slowly"—but they DO things. What they lack in boasting, they make up in action; what they don't sell you as "front" they get in results. We like the comparison—and let it be a lesson to all of you, wherever you are. The best press agents are men of few words.

Sid Blumenstock, advertising manager for Paramount, is beaming over the success of the current newspaper campaign for "Shane" at the Radio City Music Hall, prepared by Donahue and Coe advertising agency, with the merit of added dimensions. The style sells increased size on the screen, without saying so, by portraying scope in the advertising itself. We'll reproduce some samples, in the Round Table, to show you how to make an ad look as big as all outdoors, in somewhat less than that much newspaper space. —Walter Brooks

How's That Display In Your Window?

Is it one that might make a sale? (We don't often run pictures of window displays, but this page has special theme music.)



Bill Trambukis, manager of Loew's theatre, Harrisburg, had some music-shop windows for "Moulin Rouge."



Tom Cleary, publicist for Consolidated Theatres in Montreal, wins our applause with this window for "Hans Christian Andersen"—playing at Loew's theatre.

Boyd Sparrow's window tieup for "I Love Melvin"—using the popular cover-girl contest, at Loew's Warfield.



Another of Bill Trambukis' excellent windows for Loew's engagement of "Moulin Rouge" in Harrisburg.



And another of Boyd Sparrow's "I Love Melvin" contest windows for Loew's Warfield, San Francisco.



Howard Rutherford, manager of Loew's theatre, Indianapolis, placed an interesting art-shop window for "Moulin Rouge."



CANADIAN SHOWMEN IN ACTION

Ivan Ackery, manager of the Orpheum, Vancouver, rings up a new one in a midnight cartoon show for adults, on the theory that the grown-ups like the cartoons just as much as the kiddies do, and they can't all attend the Saturday morning show.

T. Murray Lynch, manager of the Capitol theatre, Moncton, N. B., sends photos of his banner displays for "Niagara" and "The Jazz Singer"—pictorial and type styles.

Bill Burke, manager of the Capitol theatre, Brantford, had some fine window displays on "Plymouth Adventure" and a full-page newspaper ad, sponsored by the local Plymouth dealer, which gave a half-page ad mat to the theatre. Capitol showmanship!

Odeon showmen are excited about the \$2,500 prize contest, sponsored by the J. Arthur Rank Organization, for the best showmanship in handling "A Queen Is Crowned"—the only full-length, full-color picture of the Coronation.

Bob Harvey, manager of the Capitol, North Bay, is the eagerest beaver of them all, with the mostest of the bestest in our mail from Canada. But how can we review every one of his excellent campaigns and do him justice, without changing the name of this publication? Bill Burke is right behind him, for honors.

Bob put out some very nice cut-outs of Dorothy Lamour as road signs for "The Road to Bali" with the advertising slogan, "Watch out for curves ahead"—and they were promptly pilfered by Lamour enthusiasts who probably want them as pin-ups.

Martin W. E. Cave, manager of the Dominion theatre, Victoria, B. C., sends tear sheets from the *Daily Times* and the *Daily Colonist* to show the public response to the theatre's 40th anniversary, with nice appreciation for the theatre manager.

Gerry Saunderson, manager of the Odeon flag-ship theatre in Toronto, got some nice local publicity for "Taxi" by a tieup with Canadian General Electric, who were installing two-way radio in local taxicabs.

Gerry also "discovered" a group of all-girl musicians who needed showmanship, changed the name of their act to "Rainbow Strings" and booked them across Canada, with oodles of publicity for Odeon, in 53 newspapers from coast to coast.

Lew Young, manager of the Norgan theatre, Palmerston, Ont., and one of our best contributors, had a nice response from local publicity sources on "The Quiet Man" which pleased. His collections for the British Flood Fund totaled over \$100, from a community of 1,600 population.

Among the "Bills" and among the "Capitols" we should rate high Bill Trudell, of the Capitol theatre, London, Ontario, and we have only ourselves to blame if we didn't say so sooner—that he rates high in this pile of Canadian showmanship on our desk. He got front page stories on Shirley Booth when she won her Oscar!

Bill's "young mermaids" for "Million Dollar Mermaid" were an excellent added attraction, and the youngsters in their swim suits really put over that picture with a splash!

Allan W. Perkins, our robust friend from the Roxy and Capitol theatres, Midland, Ont., has a campaign book in this quarter on his handling of "The Quiet Man"—which played his town for six full days, longest local run in history.

Mel Jolley came through with his weekly full-page, co-op in the *Hamilton News* as promotion for the Century theatre—but we haven't heard often enough from Mel since he got back on the job, and we missed him at Niagara Falls.

Herb Chappel, at the Palace, Guelph, made with the LOOK promotion for "I Love Melvin" and obtained a record tieup with the music stores, with three of his merchandising friends coming through with cooperative advertising.

Bob Nelson, manager of the Broadway theatre, Timmins, Ont., gets good effects with cut-out displays which he creates from poster materials, and he pastes a six-sheet on the lobby floor, a week in advance, protected by a coat of white shellac.

U. S. "Dick" Allaire, manager of the Theatre Victoria, Victoriaville, Que., is also a song-writer, and he sends us sheet music of his "Revant de Toi" ("Dreaming of You"), a long fox-trot.

Dan Krendel's "Ballyhoo" bulletin is packed with promotions, and he tells us he is all bent over with the business of getting it in type every week, what with deadlines, upcoming events, and outgoing prizes for showmanship.

F. G. Tickell, city manager for the Monarch, Empress and Roxy theatres in Medicine Hat, Alberta, for Famous Players-Canadian, is an active member of the Round Table and always in there pitching for promotion in his far-away town.

Dave Borland, manager of the Dominion theatre, on Granville St., Vancouver, doing special promotion in his subsequent-run theatre, where the circuit really earns its dividends! Dave does distinctive things, all of his own creation.

Frank Lawson's campaign on "Stars and Stripes Forever" from the Odeon Danforth theatre, Toronto, is an entry in the Quigley Awards, and worthy of special attention.



Two very important Canadians, surrounded by their co-workers. At the desk, Ivan Ackery, the Vancouver A-bomb, and manager of the Orpheum theatre; standing alongside, Charles E. Doctor, manager of the Capitol theatre, both Quigley Grand Award winners, and Ivan for the second time. At left, Joan Edworthy, Orpheum secretary; center, Art Lorimer, Orpheum assistant manager, and right, Natalie Miller, Orpheum usherette. Maybe they called in the Doctor for a consultation. As a matter of fact, they're congratulating Charlie Doctor for having won the \$1,000 top prize in 20th Century-Fox's "Something for the Birds" showmanship contest.

Debbie is the Darling Of the Exploiteers



Debbie Reynolds, on personal appearance tour for "I Love Melvin," finds her love reciprocated by MGM field men and by theatre managers wherever she goes. Here you see her in action, in the music department of a Boston store, where she autographs records with a smile; and posing for her picture, on a counter at the May Co., in Cleveland, in conjunction with a cover-girl camera contest.

The Miracle In "Sault"

We know right now that you don't know what we're talking about in this headline—but we'll explain. We are referring to the substantial showing of "The Miracle of Fatima" in Sault St. Marie, Ontario, which is in the news with a story of the exploitation of this Warner Brothers' picture by Olga Sharabura, manager of Famous Players-Canadian's theatre, the Orpheum, which must be in Dan Krendel's "B" district, for he tells the story.

Olga (please send picture and biographical data for the Round Table files) rolled up an all-time high in terms of a six-day gross, in her town on the Soo Canal between Lake Superior and Lake Michigan, Lat. 46° North, Long. 84° West—not far from Whitefish Point, (Lake Superior Whitefish, mmmmm!) She contacted every Catholic priest (all of whom she knows personally) the Ministerial Association, the principals of all the schools, and the cooperation she received was amazing. The Regis Club distributed 5,000 booklets, at their own expense. A full co-op newspaper page, and complete radio cooperation, with the sponsorship, filled the house to capacity. The front of the theatre was a sight to behold, with a "Fatima" cut-out illuminated at night with blue and white spots.

Ed Rosenfield, manager of the Trans-Lux theatre at 85th and Madison Avenue, has been transferred to the Trans-Lux in Boston. Edgar Van Bloem is carrying on at the New York theatre.

High School "Hi-Jinks"

John M. Endres, capable manager of Skouras Calderone theatre, Hempstead, L. I., had the world premiere of Paramount's one-reel Pacemaker film, "Hi-Jinks," which was made by Paramount's newsreel organization on location in Hempstead. The premiere was handled in grand style, from engraved invitations to special program heralds. Paramount made a trailer and provided lobby display material which glorified the Hempstead High School band, featured in the film. Three radio stations, and the *Nassau Review-Star*, important area newspaper, puffed up the event to a fare-you-well, because of the high local interest. The band had a wire from Bob Hope which made them very happy, indeed, and the New York dailies picked up the news. You can never go wrong with the High School Band!

Network Does a Good Job Selling Cowboy Westerns

Mutual Broadcasting System is again celebrating "Western Week"—for cowboys who ride the airwaves and which we have applauded before as good theatrical exploitation. This year it's May 10-18, and you, too, can catch a ride! Mutual is plugging Paramount's "Pony Express" — a super-western that isn't available except in theatres.

Toy Makes News As Ballyhoo Gadget



That "Fli-Back" device, revived after fifty years as a children's toy in the action of Warner's "House of Wax," becomes a first-rate gadget for street ballyhoo or lobby promotion, especially with such cooperation as you see above. The jigger is just a rubber ball on a rubber string, attached to a ping-pong paddle, but it reaches out and hits you.

Charlie Gets Results From R. T. Ideas

Charlie Jones, we mean, manager of the Dawn theatre, Elma, Iowa, secretary of the Allied Caravan of Iowa, Nebraska and Mid-Central, and author of various pieces for publication in *Better Theatres* and elsewhere. (They say he's writing a book or something.) At any rate, he read the story of Al Camillo's "Juvenile Panel" at the Fox Modjeska theatre, in Milwaukee, in the Round Table issue of April 4th, and set about doing the same thing in his small town theatre.

He called it "Elma's Junior Town Meeting," which is a good title; and he set it for Thursday—always a problem night. He took a long portable table and set up a cheap P. A. system with three microphones, in the manner of the radio quiz shows. He got the cooperation of the public and parochial schools, and placed question boxes in each school to provide material for the panel, hoping for questions that would keep the program aimed towards movies, and especially coming attractions. And he acted as the moderator, to direct this questioning the way he wanted it.

The discussion ran 25 minutes, and then came three questions from lucky ticket stubs which carried a reward in silver dollars. For instance, to plug "Road to Bali," the question asked was "What is Bing Crosby's first name?" It had to go to five different contestants before the winner came up with "Harry." Charlie's six-year-old daughter dispensed the silver dollars at the end of the stage program. It was a rousing success, and he says he will do it all over again, with "small fry" variations.

Interesting is the note he makes of how he obtained "chimes" for this program. He wanted the formal bell effect of the big-time radio shows but had no bell. But he does have a wire-recorder, which proves he is a showman of the new school. He shut himself and the recorder in a closet, hung an old crowbar from a string, hit the crowbar five times with a hammer, and recorded as pretty a set of chimes as you'll hear this side of Big Ben or the Bells of St. Mary's.

Kearney, Nebr., Applauds Company Cooperation

Ed Schoenthal, manager of the World theatre, Kearney, Nebraska, has plenty of praise for Paramount's Sid Mesibov, Jim Castle and Bob Goodfriend, for the publicity break he had with "Pony Express." Since Kearney was a famous pony express station in the 1860's, Paramount stopped their modern "Pony Express" plane there on the way from Omaha to Denver, for personal appearances of Jan Sterling and Forrest Tucker. Kearney is a town of 9,000 population, and there was a crowd waiting for the "Pony Express" to arrive, three days in advance of the theatre's playdates.

Selling Approach

TROUBLE ALONG THE WAY—Warner Brothers. John Wayne, in the lustiest, laughiest, two-fisted hit of his life, or yours! He's a rarin' trouble-shootin' guy, with a girl who puts a gleam in his eye. And a new twist that gives you the star of "The Quiet Man" in a story as good as "Going My Way." Charles Coburn plays the part of a priest in the film, but you'd never find it out in the pressbook. We notice newspaper ads current in New York which establish this fact and it dominates the amusement pages. Ask for these supplementary ad mats at your exchange center, 24-sheet and all posters made to order for cut-outs, as lobby and marquee display. There's no herald, but you better print your own with the shot of John Wayne and Father Coburn, the pool-playing padre, in the scene they'll all be talking about. A set of teasers ads are all good, with the absence of Coburn noted. John Wayne is one of our favorite stars, but this is not a boy-meets-girl story, with all the old familiar cliches. The combination ad and publicity mat, biggest bargain at National Screen, for 35c, gives you all the mats and slugs necessary for small theatres—except Father Coburn, who is vital to your campaign in most situations.

SMALLTOWN GIRL—MGM. In Color by Technicolor. Joyous Jane Powell tames big-city wolf Farley Granger, with Ann Miller for her dancing, Nat King Cole for his songs, and Bobby Van, the new hippity-hop dancing man, in a tippity-top musical. 24-sheet and other posters, somewhat too crowded with credits, but containing special art for cut-outs as lobby and marquee display. Make your own, and learn the best trick in show business. Newspaper ad mats in good assortment, and especially the terrific bargain you get in MGM's big 35c economy-size mat, which gives you 10 ad and publicity mats and two kinds of linotype border, for the price of one ordinary mat. Get the selection and give your newspaper composing room foremen a chance to pick something new. MGM's special accessories include the personality one-sheet in full color, which you can use and use again, as a big picture of Jane Powell, for only 20c. Also, 8x10 color stills at National Screen, so you can sell color with color, as a special lobby display. Bobby Van does a "Hippity Hop" dance that may start a new fad in your town, among the teen-age set.

SOMBRERO—MGM. In Color by Technicolor. Serenades and señoritas! Fights and feuds! Comedy and carnivals! Drama and daring! Darlings and dancers! Come to the land where the sun casts a spell over body and soul! Spectacular romance with music and color. Large, all-star cast in picturesque settings. 24-sheet and all posters, make cut-outs for lobby and marquee display with small expense and effort.

Jumbo herald keys the campaign for most situations. Newspaper ad mats in good variety, with nice portrayal of Mexican backgrounds. Excellent complete campaign ad mat, at 35c great credit to MGM who invented this bargain for small theatres, which contains 13 ad mats, publicity mats and slugs, with enough linotype border to give you a change in appearance.

MAN IN THE DARK—Columbia Pictures. Terror strikes in 3-dimensions. Terror, stalks the carnival! You ride the roller coaster, dodge the bullets, do the loving, in three dimensions! No poster larger than a 6-sheet but all contain art work that will make cut-outs for lobby and marquee. You can combine some of these in effective style and shape to fit your own requirements. 4-page herald keys your showmanship campaign and has all the best advertising slant. Newspaper ad mats hit the third dimension hard, and you can get what you want in both large and small sizes. The special 35c bargain mat is a little short of everything it should have, but still the biggest bargain in town for small theatres. There is an electrifying linotype border, used as a border here, which you can separate for your own use by casting the mat twice. Pressbook maker was more interested in his result than in yours. But he gives you a page of 3-D stunts to make up.

COUNT THE HOUSE—RKO. Another of the pressbooks developed on the Coast by the studio advertising department, and again RKO demonstrates something new and different. This pressbook will sell you, and your patrons on the film. Strange things happen in the night—violent, exciting, scandalous, mysterious, startling things, that make this a truly different kind of picture, as bold as the murder that starts this shocking story! 24-sheet and all posters are strong, and will give you that kind of cut-outs for lobby and marquee display. (Are you ordering enough paper?) 4-page herald follows the advertising style and keys the campaign. Newspaper ad mats are equally strong, with a set of teasers in reverse, and plenty of styles in all sizes, for your selection. But, we regret, no 35c bargain mat for small situations—the only missing item in RKO's new pressbooks.

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EXTRA
TOUCH
of
Showmanship**

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SPECIAL
TRAILERS
'GOOD and FAST' From**

FILMACK

1327 S. WABASH AV. CHICAGO
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CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



THEATRES

OREGON DRIVE-IN THEATRE CORP.—ONE OF the better locations, third successful season. 450 speakers, 13-acre site. Owners say 1952 income \$66,000. Expenses \$48,000 which includes \$9250 in salaries paid to stockholders, 51%, 24 1/2% of all of stock offered for sale. Opportunities like this are rare, so phone, wire or write for details now! Other drive-in theatres with down payments, \$12,000, \$15,000 and \$20,000. Also 3% interest—\$9250 down. Let us help you get started in this profitable new business. THEATRE EXCHANGE Co., 5724 SE Monroe, Portland 22, Oregon. Phone EV 1-7100.

NEW EQUIPMENT

EVERYONE'S BUYING 'EM MASONITE MARQUEES \$150; Letters 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"- \$1.25; 16"- \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

GET SET FOR 3D! INTERLOCKS, MECHANICAL \$150; Electrical \$375; Metallic Screen 90c sq. ft.; 20" Magazines \$3.36; Porthole Filters, \$47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

USED EQUIPMENT

HIGH VALUES—LOW PRICES AT STAR! Pair DeVry XDC projectors, heavy bases, Strong intermediate lamphouses, rectifiers, Altec speaker system, all practically new, \$1750; Century (Westrex) sound system, used one month, \$925; Forest 60 amp. 3 phase rectifiers, \$235 pair; pair Magnaric lamphouses, rebuilt, \$500; E-7 Mechanisms, rebuilt, \$775 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

USED BUT EXCELLENT CONDITION: E-7 AND Super Simplex Intermittents \$69.50; Super Simplex mechanisms, \$225.00. Available on time. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

Conclude Deal for Initial Betty Grable Loan Out

For the first time since Betty Grable became a 20th Century-Fox star in 1939, she is being loaned out to another studio. Jerry Wald, executive producer of Columbia Pictures, has just completed a deal with 20th-Fox which will allow him to use Miss Grable in Columbia's 3-D musical, "The Pleasure Is All Mine," to be filmed in color by Technicolor. The film will be a musical adaptation of Somerset Maugham's Broadway play, "Too Many Husbands."

Name Contest Judges For Coronation Film

TORONTO: Judges for the international showmanship competition for the best campaigns submitted by Canadian theatres on the feature length coronation color film, "A Queen Is Crowned," were announced here by Leonard W. Brockington, president, and Frank H. Fisher, general manager of J. Arthur Rank Film Distributors (Canada), Ltd. The judges are: Martin Quigley, publisher and editor-in-chief, *Motion Picture Daily* and *MOTION PICTURE HERALD*; Ray

HELP WANTED

THEATRE MANAGERS — EXPERIENCED New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

MANAGER FOR FIRST RUN THEATRE OPEN May 17. Ability and exploitation required. Group insurance. Starting salary \$100. Opportunity to earn more. BOX 2718, MOTION PICTURE HERALD

SEATING

SENSATIONAL SEAT SAVINGS! 820 Heywood Wakefield modern chairs w/7 ply veneer back, metal lined spring edge cushion, curved steel standards, excellent condition, attractive, comfortable, only \$5.95; plenty others—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

DRIVE-IN EQUIPMENT

ORDER NOW—OPEN IN 1953. SUPER SIMPLEX drive-in outfit for 500 cars, \$3,495, others from \$1,595. (Send for lists.) Incar Speakers w/4" cones \$15.90 pair w/junction box; underground cable \$65M. Time payments available. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

THEATRICAL ADVERTISING NOVELTIES AND give aways will increase your box-office receipts. Price list on request. TIMES SQUARE DISTRIBUTING COMPANY, 225 W. 34th St. (Suite 2218), New York City.

Lewis, publisher and editor, *Canadian Moving Picture Digest*; Hye Bossin, managing editor, *Canadian Film Weekly*; H. T. Vennin, president of the Association of Canadian Advertisers, and Athol McQuarrie, managing director of the A. C. A. Canadian managers who play the film between June 6 and August 29 are eligible to enter.

Connie Papas Dies

Connie Papas, 40, part owner of the Towne theatre, Milwaukee, Wis., and a number of other theatres in the midwest, died May 4 in Chicago. He is survived by his widow, four children, and his brother, Spyros, who was his business associate.

Ernest Pagano

Ernest S. Pagano, 53, independent screen writer, died in Los Angeles April 29. Mr. Pagano was the creator of many of Buster Keaton's old comedies.

Arthur Mitchell

Arthur Mitchell, 65, owner of the Dixie theatre, Russellville, Ky., died April 23 at Logan County Hospital in Kentucky. He is survived by his widow and a daughter.

STUDIO EQUIPMENT

IT'S FASCINATING, MONEY-MAKING—SHOOT local newscasts, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cate, N. Y.

LET A FORMER THEATRE MANAGER handle your printing problems! Any size order—quick service, quality work, and economical prices. Free copy writing or advice. Contact SILBERMAN PRINTING SERVICE, 8717 Clyde, Chicago, Ill. Essex 5-9212.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION—Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion Approves Six Of Seven New Films

The National Legion of Decency this week reviewed seven new films, putting three in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults and one in Class B, morally objectionable in part for all. In Section I are "The Girl Next Door," "Rebel City" and "Trail Blazers." In Section II are "It Happens Every Thursday," "Jamaica Run" and "Remains to Be Seen." In Class B is "Veronita" because of "suggestive costuming and situations."

Decca Quarter Net \$234,685

Consolidated net earnings of Decca Records, Inc., for the quarter ended March 31, 1953, amounted to \$234,685, after provision of \$241,833 for income tax. These earnings are equal to 23 cents per share on the 1,035,533 shares of capital stock outstanding on March 31, 1953 and compare with net earnings of \$231,580 or 30 cents per share on 776,650 shares outstanding on March 31, 1952.

The Product Digest

Thunder Bay

U-I—Big in Every Way

Producer Aaron Rosenberg makes a vital contribution here to the sustained flow of guaranteed grossers wearing the U-I label. His picture tells a big story in a big way—big enough to fill thrillingly the big screen on which it was reviewed and will be projected in pre-release runs—and with a big cast.

His principals are James Stewart, Dan Duryea, Joanne Dru, Gilbert Roland, Jay C. Flippen, Marcia Henderson and, in a brilliant portrayal, Antonio Moreno, and he has played no favorites in parcelling out performance responsibilities. His subject is timely, his setting is fresh, and his total result is tremendously interesting entertainment. Its box office potential is as big as everything else about it.

Off-shore oil, currently a headline subject, is one of the two principal topics in the story, with shrimp fishing, a profession the tunesmiths have been publicizing extensively, the other. Port Felicity, Louisiana, and the adjacent waters is the setting. The script by Gil Doud and John Michael Hayes is from a story by the latter, based on an idea by George W. George and George F. Slavin, so the credit for its directness and clarity is hard to place precisely. There is no question, however, about Anthony Mann's forceful direction, which is excellent.

At its core, the story is about a conflict between a little town's interest in shrimp fishing, which has been its sole industry as long as anyone can remember, and oil-men's interest in off-shore oil which has never been tapped. Stewart and Duryea, oil wildcatters, arrive in town, broke, and meet by appointment with Flippen, an oil company president and himself a former wildcatter, who decides, despite the advice of his stockholders, to stake Stewart in a project to sink an oil shaft in the harbor at the risk of his own and his company's future.

The oil crews and the fisher folk do not mix well, and several violent incidents take place, with Stewart stoutly maintaining order until a fisherman, jealous of Duryea's interest in Miss Henderson, undertakes to dynamite the oil rig in the harbor during a terrific storm and dies in the attempt. Then the total population of the town sails out to the off-shore derrick to wring satisfaction from the oil men.

The U-I screen on which the picture was previewed for the press is in a 1.85 to 1 aspect ratio, which is wider than Paramount's big screen and less wide than CinemaScope. The film is full of wide-sweeping scenes, including one fierce sea storm, which attain vast realism and a powerful impact from this expansion. Whether projected in this expanded shape or in the standard dimensions, the picture is a fine dramatic property in every sense.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, August, 1953. Running time, 103 minutes. P.C.A. No. 16159. General audience classification. Steve Martin.....James Stewart
Stella Rigaud.....Joanne Dru
Johnny Gambi.....Dan Duryea
Teche Bassier.....Gilbert Roland
Jay C. Flippen, Antonio Moreno, Marcia Henderson, Robert Monet, Henry Morgan

till the final disclosure of the spy and a last bit of heroics in which Don Taylor, a captured aviator, is slipped out of the Nazi noose.

In the story's telling, dozens of characters are caught up and spotlighted. All are excellent. Robert Strauss is unforgettable as "Animal," then there is Sig Ruman, the burly, deceptively simple German guard, and Harvey Lembeck, Richard Erdman, Peter Graves, Neville Brand, Michael Moore, Peter Baldwin, Robinson Stone, Robert Shawley and William Pierson to mention but a few in the deserving cast.

Wilder also directed, showing a sure command of comic and dramatic values.

Seen at the New York projection room. Reviewer's Rating: Excellent.—MANDEL HERRSTMAN.

Release date, July 1953. Running time, 129 minutes. P.C.A. No. 15896. General audience classification. Setton.....William Holden
Lt. Dunbar.....Don Taylor
Oberst Von Scherbach.....Otto Preminger
Robert Strauss, Harvey Lembeck, Richard Erdman, Peter Graves, Neville Brand, Sig Ruman, Michael Moore, Peter Baldwin, Robinson Stone, Robert Shawley, William Pierson, Gil Stratton, Jr., Jay Lawrence, Erwin Kalser, Edmund Trzcinski, Harold D. Maresch, Jerry Singer, Ross Bagdasarian, Lyda Vashkulat, Audrey Strauss, Svetlana McLee

Stalag 17

Paramount—P.O.W. Comedy Drama

Life in a Nazi prisoner of war camp is depicted with a dramatic rush of events in "Stalag 17." Under the production guidance of Billy Wilder the picture emerges as a superbly balanced job whose grim theme is lighted by frequent sparks of humor.

The story has made the transition from the Broadway stage to the screen without any basic change en route. A group of American boys are thrown together under the rickety roof of one barrack where the camera focuses lingeringly upon them. During the two hours it takes the picture to run its course a frenzied stageful of events take place without the benefit of help from the feminine side worth mentioning. (A couple of fleeting scenes offer glimpses of women when a haul of Russian maidens are brought into the compound.)

The picture adds up to entertainment of distinction as it puts a magnifying glass over human nature in distress for all to examine. Strong and affecting vignettes are brought forth as the story rolls along in suspense, somberness and intermittent comedy.

The exact public response to a picture of this type cannot be predicted with any certainty. One can say, however, that once the customer is in the theatre, he almost certainly will be a highly satisfied patron.

William Holden heads the cast as an American P.O.W. whose salesman's talent and cynical approach doesn't endear him to the other boys in the barracks. As every event that takes place in the barrack leaks out to the commandant, Otto Preminger, it becomes evident that a spy has been cunningly concealed in their midst. The burning question is who? Anger swells into hysteria and the result is a savage beating for the suspected one—Holden.

The screenplay by Wilder and Edwin Blum continues with unabated interest and intensity

Ambush at Tomahawk Gap

Columbia—Action in Technicolor

Columbia carries on its series of much-better-than-average Westerns in "Ambush at Tomahawk Gap," an action-filled story in color by Technicolor which is as straightforward as its literal title. Like another very satisfactory Columbia production, "Hangman's Knot," this film, conceived and executed within a standard formula, somehow manages to make its relentless surface action morally meaningful without ever once becoming pretentious or "arty."

Heading the competent cast are John Hodiak, John Derek, David Brian and Ray Teal, a quartette of ex-cons who, on their release from Arizona State prison right after the Civil War, set out to track down the loot from a stage robbery for which they have been serving time. Hodiak, it is revealed, is innocent and was framed by the trio so their fourth accomplice might go free. The one lady in the piece is Maria Elena Marques, a beautiful Indian girl whom Brian kidnaps for reasons not hard to understand.

From its six-fisted saloon brawl opening, the film moves with swift economy to its bloody climax in the ghost town of Tomahawk Gap where the outlaws have to contend, not only with greed and suspicion within their own ranks, but with an Indian siege as grim as any seen in recent films. The only survivors are Derek, the kid-gone-wrong, and the faithful and appealing Miss Marques, who ride off together in the new quiet to make, perhaps, a better life.

David Lang's clear and concise story and
(Continued on following page)

(Continued from preceding page)

screenplay are, for all the thunder, honest as well as exciting statements of moral laws. The outlaws, including the originally framed Hodiak, pay without equivocation for their greed and vengeance.

Assisting the stars in making the action believable are John Qualen as the wacky caretaker of Tomahawk Gap's graveyard and Otto Hulett as a virtuous Government man caught in the ambush with the bandits. Fred F. Sears is the director, responsible for keeping things in a state of suspense right down to the final ironic shot of the stolen money, the cause of most of the mayhem, burning quietly and unnoticed to ashes in the ghost town street. Wallace MacDonald produced the film, which will please Western fans and happily surprise others.

Seen at the Columbia screening room in New York. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, May, 1953. Running time, 75 minutes. PCA No. 16095. General audience classification.
McCord.....John Derek
Kid.....John Derek
Egan.....David Brian
Indian Girl.....Maria Elena Marques
Ray Teal, John Qualen, Otto Hulett, Terry Helton,
Trevor Bardette, John Doucette

The Vanquished Paramount—Civil War Aftermath

A big, splashing action drama set in the aftermath of the Civil War is the latest production venture of William H. Pine and William C. Thomas. Made in a standard narrative framework, the picture boasts color by Technicolor, a good flow of action, and a large cast that includes John Payne, Jan Sterling, Coleen Gray and Lyle Bettger. The picture should have little trouble pleasing the average action fan.

As the story opens, a small southern town is being squeezed in the corrupt grip of Bettger, a post-war civil administrator. Local citizenry is in a helpless fury over the exploitation of the administrator. This is the setting into which Payne, a southern officer, returns. To the surprise of all his friends and neighbors, Payne casts his lot with the civil oppressors, justifying his action with the claim that adjustments to new times must be made.

Among those whose bewilderment and disfavor Payne incurs is Miss Gray, a childhood sweetheart. To add something of a romantic triangle to the story, the screenplay of Winston Miller, Frank L. Moss and Lewis R. Foster has Bettger's aspiring girl, Miss Sterling, cast covetous eyes upon Payne.

Presently Payne goes to work as a tax collector for Bettger. However, in time it is learned that Payne is actually working for the citizenry, and as an undercover move, has gotten the Inspector General's office to send over an investigator. Forthwith, Bettger plants the investigator and plants evidence to incriminate Payne.

Payne is wounded in an escape, but once healed, he goes on to successfully expose the villainy. By this time Miss Gray not only understands him, but loves him again.

Edward Ludwig directed.

Seen in the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, June, 1953. Running time, 84 minutes. PCA No. 16087. General audience classification.
Rock Grayson.....John Payne
Rose Slater.....Jan Sterling
Jane Colfax.....Coleen Gray
Lyle Bettger, Willard Parker, Roy Gordon, John Dierkes, Charles Evans, Ellen Corby, Ernestine Barker, Russell Gaike, Leslie Kimmell, Voltaire Perkins, Sam Plaza, Freeman Morse, Richard Shannon, Karen Sharpe, Howard Da Silva, John Halloran, Harry Cady, William Beery, Jack Hill, Brad Mora

The Sun Shines Bright Republic-Argosy—Southern Drama

John Ford directed this; but the value of his name alone, considering the type of vehicle, will depend upon your audience. Also what-

ever weight Charles Winninger carries—and it is literally an acting *tour de force* for him from beginning to end—will have to be assessed, as well as a story which, like the Irvin S. Cobb short stories from which it was fashioned, appeals mostly to those who like their southern characters unreconstructed. Even though it brings in more or less vaguely and even irrelevantly, such subjects as rape and prostitution, it will appeal to the less sophisticated territories, especially the South. It is, in fact, a sort of paean to old Kentucky. Metropolitan newspaper critics are almost certain to disapprove, which sometimes means the plain folks will approve.

Mr. Winninger is the small town judge, fair-minded to all, Negroes included; and with a sense of justice which finally almost costs him the election. He and his old Confederate Army buddies not only keep alive memories of their old glories, but keep quiet a truth about "Lucy Lee," whom they all love, and who has grown up the ward of the old doctor, Russell Simpson. This truth, which Arleen Whelan, as Lucy, discovers suddenly and unpleasantly, is that she's the daughter of a prostitute and the old General's son.

When Lucy's mother stumbles back to die in her native town, and in dying asks for a "good" funeral, Mr. Winninger is compelled to act from charity and goodness. He arranges, at the request and with the aid of the town's "madame," an elaborate funeral procession: a white hearse, an open carriage and the madame and her girls dressed soberly in black.

This procession in lengthy spectacle attracts the town's "good" citizens, who step into line with the judge. It even chastens the old general, who then recognizes Lucy Lee as his own granddaughter. Its solemnity, culminating with a tear-inducing funeral sermon, even wins the judge the election.

Between all this, there is a love affair between Miss Whelan and John Russell, as the reckless southern gentleman; and a rape of a hillbilly girl, after which the judge prevents hillbillies from lynching a Negro boy, and subsequent to which the real villain, a white man, is discovered and shot to death.

There is comedy aplenty, but it is rather subordinate to the portrayal of Winninger and his cronies in the gentle and artless atmosphere of a leisurely South. The Ford touches may be seen in the funeral procession and church services and the meetings of the Confederate veterans.

Competent support comes from all the cast; but Mr. Laurence Stallings' screenplay seems to be murky and halting except for the climaxes mentioned. It is a John Ford-Merian C. Cooper production.

Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Running time, 90 minutes. Release date, May 2, 1953. PCA No. 16222. General audience classification.
Judge Priest.....Charles Winninger
Lucy Lee.....Arleen Whelan
Corwin.....John Russell
Jeff.....Stepin Fetchit
Russell Simpson, Ludwig Stossel, Francis Ford, Paul Hurst, Mitchell Lewis, Grant Withers, Milburn Stone, Dorothy Jordan, Elzie Emanuel, Henry O'Neill, Slim Pickens, James Kirkwood, Ernest Whitman, Trevor Bardette, Eve March, Hal Baylor, Jane Darwell, Ken Williams, Clarence Muse, Mae Marsh

A Slight Case of Larceny MGM—A Little Comedy

Here is a little comedy that should adequately round out a feature program. It bases its humor on situations, mostly slapstick in nature, rather than on dialogue. At times it is fun and should please those who delight in seeing their heroes suffering the wrath of a gasoline pipe line spraying its contents on all concerned.

The names of Mickey Rooney, Eddie Bracken, Elaine Stewart and Marilyn Erskine should lend a certain amount of drawing power to the film. Rooney gives a competent performance as the cocky little fellow who makes a living in pennies but dreams and talks of a business to equal Rockefeller's. Bracken is perfectly cast as the fall guy who is the willing victim

of all Rooney's schemes. The stuttering, coughing, screaming and exhausting Bracken portrayals cannot help but bring smiles.

Fresh from a publicity build-up, Elaine Stewart, the attractive young miss who scored in "The Bad and the Beautiful," is pleasing but somewhat too tall to be a convincing Rooney heartthrob. Miss Erskine does a neat job as the wife of the blundering Bracken.

The title is derived from the illegal tapping of a gasoline pipeline by the boys, which makes their gas station business a financial success but leads to them running afoul of the law. This idea of Rooney's makes it possible for the boys to charge the lowest prices for gas and win a price war. But the inevitable takes place to ruin their business—someone drops a match near their open tank and the business blows up in their faces.

Don Weis, director, and Henry Herman, producer, manage to keep the screenplay by Jerry Davis moving along nicely by placing emphasis on the abilities of the performers rather than on the basic story.

If you have an audience that enjoys one of those old-fashioned run-away braceless car sequences, this picture has a dandy. Bracken and Rooney play this scene for all its worth in chucks. All in all, it's a happy little picture.

*Reviewed at a projection room in New York.
Reviewer's Rating: Good.—ROBERT E. PURILLA.*

Release date, June 5, 1953. Running time, 71 minutes. PCA No. 16360. General audience classification.
Geechy.....Mickey Rooney
Fred.....Eddie Bracken
Bex.....Elaine Stewart
Emily.....Marilyn Erskine
Douglas, Fowler, Robert Burton, Charles Halton, Henry slate, Rudy Lee, Mimi Gibson

FOREIGN REVIEWS

RING AROUND THE CLOCK

International Film Associates—Italian with English Subtitles

This kids the Communists, something which film makers this side of the Atlantic seem now unable to do. Its comedy is quite broad, with none of the subtlety the better art houses desire. It portrays the elements which comprise Italian society, and of these the Communists are a forceful number. It also deals with the clergy in a manner unfashionable here. It depicts the local priest as a simple man, sometimes confused, but always of good will and certainly of integrity; and the effect is sympathetic.

The Communists and their Socialist allies are portrayed as sincere, but also as parrots, braggarts, fools, and stupidly and ineffectively mischievous.

The struggle between these elements is in the story, based upon fact, of a small town which needed its historic clock repaired. The priest collects the money by lottery, and feels the surplus should go to the poor. The Leftists object because credit will go to him, and besides it is the "people's" money. In the end, they even steal the clock in desperation, and then don't know what to do with it. The democratic mayor can think of no solutions but committees and subcommittees. It is the town's "mechanic," a man with no solutions to world problems, who violently hates both clergy and politicians, who finally repairs the clock. He does it from sheer joy of work.

Sonio Coletti produced; Paolo Tamburella directed; and A. J. Liebling did the titles, which are adequate. The performers are perfectly cast, volatile and true to their roles.

*Seen at a Museum of Modern Art screening.
Reviewer's Rating: Good.—F. S.*

Release date, May 18, 1953. Running time, 88 minutes. General audience classification.
Comrade Parbonti.....Nando Bruno
Socialist Guerrieri.....Luino Gazzolo
Contractor De Mori.....Mario Mazza
Don Paolo, priest.....Peppino Spadaro
The Mayor.....Arturo Brogaglia
Rocchetti, mechanic.....Paolo Stoppa
School teacher.....Patrizia Mangano

WHAT PRICE INNOCENCE?

I.F.E.—Italian with English Subtitles

This Italian Films export release will appeal primarily to Italian speaking audiences who know its stars, Lyda Baarova and Otello Toso, and what may be expected of them. Although well-acted and intelligently produced, "What Price Innocence?" remains essentially a slow-moving, sentimental drama of mother-love versus sophisticated treachery, making use of such an old-fashioned prop as a dog who instinctively snarls at the villain.

The story, by Luigi Capuano, who also directed the proceedings, is a complicated affair having to do with the cast-off mistress (Miss Baarova) of a rich landowner (Mino Doro) who lives in shame on the landowner's estate with her five-year-old illegitimate daughter. Into this atmosphere comes a handsome stranger, Toso, a friend of Miss Baarova's late fiance, who has lost his wife and child during the war. Love blossoms between the two unhappy people but before there is a happy conclusion, the long-suffering Miss Baarova has almost lost her child and the landowner is murdered by a scheming servant, both accompanied by much talk and many tears.

The two stars perform capably, although they are limited by the demands of the not especially inventive screenplay. Fortunato Misiano produced from the scenario by F. Palmieri, G. Lanzi and Capuano. The film is a Romania production.

Seen at the Cinema Verdi theatre in New York. Review's Rating: Fair.—V. C.

Release date, May 1, 1953. Running time, 100 minutes. General audience classification.
Adriana.....Lyda Baarova
Stefano Rella.....Otello Toso
Massimo Artesi.....Mino Doro
Mariella Lotti, Ignazio Balsamo, Paola Quattrini

ADVANCE SYNOPSSES

THE CITY IS DARK (Warner Bros.)

PRODUCER: Bryan Foy. DIRECTOR: Andre de Toth. PLAYERS: Sterling Hayden, Gene Nelson, Phyllis Kirk.

DRAMA. Sterling Hayden, a police sergeant, is assigned to a case to track down three escaped convicts who have killed a policeman. One of the criminals, who is wounded, goes to the home of Gene Nelson, a parolee who has gone straight for two years and is now married to Phyllis Kirk. An ex-convict goes to the house to treat the wounded man, but the killer dies. Nelson calls the police but because of his background he is arrested by Hayden. When he is released and returns to his apartment he discovers the other two criminals want to use this as a hiding place. After a number of murders and attempted murders, a bank robbery failure and a battle royal, Nelson helps the police capture the criminals who hold his wife captive. Nelson and his wife are cleared of all charges against them for the work they have done.

SEA DEVILS (RKO Radio)

PRODUCER: David Rose. DIRECTOR: Raoul Walsh. PLAYERS: Yvonne De Carlo, Rock Hudson, Denis O'Dea. Technicolor.

ADVENTURE-MELODRAMMA. Yvonne De Carlo, a French countess, visits Denis O'Dea, British customs chief, at the time of Napoleon's threatened invasion of England. Rock Hudson, a smuggler, undertakes to return her to France, where she is trying to ransom her brother held by revolutionaries; when he discovers she is a French spy, he kidnaps her and returns her to England. She escapes and returns to France, where she is working against Napoleon. She finds out vital information about the movement of the French fleet but is jailed before she can convey her report to the British. Hudson hears of her capture and sails to France and rescues her.

PHANTOM FROM SPACE

(United Artists)

PRODUCER-DIRECTOR: W. Lee Wilder. PLAYERS: Ted Cooper, Rudolph Anders, Noreen Nash.

SCIENCE-FICTION. When radar equipment from Alaska to Southern California picks up a strange object traveling through space at better than 5000 miles per hour, two lieutenants are sent to investigate. While making their report they run into a girl whose husband was murdered by a man in a weird helmet. This same weird character later commits another murder and starts several explosions. The authorities manage to defeat the phantom by relieving him of his headgear which he needs to remain alive.

SHORT SUBJECTS

CROSS SECTION OF CENTRAL AMERICA (Universal-International)

Earth and Its People (8367)

Here is a quick look into the life and background of the South American nation of Guatemala. We visit the schools, shops, public buildings, coffee-growing plantations and farm lands. We see how the vocational school students are trained to lead in the future industrial development of the country which the people plan hopefully. Bananas, mahogany, chicle and coffee help save the life and economy of Guatemala.

Release date: April 20, 1953. 21 minutes

HOT RODS (20th-Fox)

Terrytoon in color (558)

All the boy mice of the village are hot rod fans and soon it isn't safe to walk the streets. Three cats decide to take advantage of the situation and challenge the mice to a race. When the mice accept, they fall into a trap which the cats are using to make the rodents their next meal. The situation is saved when Mighty Mouse detects the nefarious plot and comes to the rescue of the mice who are now convinced that tricycles are the only safe vehicles.

Release date: June, 1953. 7 minutes

THE LITTLEST EXPERT ON HORSE AND BUGGY DAYS (Paramount)

Topper (M12-3)

Charlie, the "littlest expert," recounts tales of the good old days of the 90s. While he shows you some newsreel shots of the habits and customs of this fabulous era, he comments on life and times. He is sure that although it was nice to live in those days, it is even nicer now; if he had been alive then he would have been too old now to collect bubble gum cards.

Release date: April 24, 1953. 10 minutes

BASKETBALL HIGHLIGHTS (RKO)

Two Reel Specials (33108)

Highlights of the 1953 basketball season are covered in this short. Seven contests from the National Invitational Tournament held at Madison Square Garden open the show. Next we hop out to Kansas City for the finals of the National Collegiate AA tourney. The annual East-West Collegiate All-Star game is next on the list. The fabulous Harlem Globetrotters close the short with an exhibition against the College All-Stars.

Release date: April 17, 1953. 15 minutes

THE LITTLE DUTCH PLATE (Warner Bros.) *Blue Ribbon Hit Parade in color* (1308) (Re-issue)

The Dutch salt shaker is in love with a girl who lives in a windmill on a Dutch plate. Mr. Vinegar, the villain, demands the girl's hand in marriage or he will demand payment on the mortgage. The salt shaker pays the

money and beats the villain in fight, much to the delight of his sweetheart.

Release date: April 11, 1953

7 minutes

BEAUTIFUL BAVARIA (MGM)

FitzPatrick Traveltalks in Technicolor (CT415)

For the first time since before the last war, the Traveltalk camera visits Germany. Included in the visit are some scenes of Bavarian mountain villages. Here we record some of the native folk dances and music.

Release date: April 4, 1953

9 minutes

FATHER'S DAY OFF

Walt Disney Cartoons in Technicolor (34106)

Goofy proves that the housewife's job is not an easy one when his wife leaves him for the day. When he answers the door he is kissed by the milkman and the grocery man. The children drive him crazy. He puts holes in the walls while trying to fix the wall paper. In general, he makes a complete mess out of the housework.

Release date: March 28, 1953

7 minutes

THE SECRET CODE

(Columbia)

Serial (5140) (Re-issue)

Policeman Paul Kelly, assigned to smash a sabotage ring, gets himself thrown off the force. Kelly joins the spy gang and learns their plans to capture a secret formula. In his dual role as a spy and the Black Commando, Kelly plays a grim game in which he is hunted by both friend and foe. He finally rounds up the spies and learns their secret code.

Release date: February 19, 1953

15 chapters

UNDER THE LITTLE BIG TOP

(Warner Bros.)

Special in color (9900)

The Sarasota High School prepares for its Sailor Circus. The students make all the props, costumes and stage settings for the performance. Once the circus is ready, the teen-agers perform all the difficult tricks that one can find in the big circuses. Among the acts are high-wire performances, dancing horses, clowns and contortionists.

Release date: April 25, 1953

20 minutes

ONE TOO MANY

(Columbia)

Comedy Favorites (5434) (Re-issue)

Leon Errol's great love for alcoholic beverages brings him matrimonial disaster. Leon gives an excellent demonstration of the actions of an inebriate. He staggers and slithers effectively through the show.

Release date: January 17, 1953

20 minutes

THE SPORTING BRITISH WEST INDIES (Paramount)

Sportlight (R12-8)

In this trip to the tropical islands of Jamaica and Nassau, we watch the islanders playing some of their most popular games. We see them playing cricket, the granddaddy of baseball, and soccer. Among the other sports the natives excel in are spear fishing, water skiing, fishing and sailing on bamboo rafts.

Release date: May 1, 1953

9 minutes

CANDID MICROPHONE NO. 4, SERIES 5 (Columbia)

Candid Microphone (5551)

Taking his hidden mike and camera to the New Jersey State Fair, Allan Funt gets involved with a young lady who wants a refund. He then goes to an office-appliance store where he tries to sell a venetian-blind maker a "slat machine."

Release date: April 30, 1953

10½ minutes

TRAVEL QUIZ (MGM)

Pete Smith Specialty in Technicolor (S457)

In this latest Pete Smith short, Pete asks a lot of questions about travel and far away places.

Release date: April 25, 1953

9 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1734-1735, issue of February 21, 1953.

Feature Product by Company starts on Page 1725, issue of February 14, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company

Stars

A

ABBOTT & Costello Go to Mars (316)	Univ.
Abbott & Costello Meet Captain Kidd (208) (color)	WB
Above and Beyond (313)*	MGM
Affair in Trinidad* (501)	Col.
Against All Flags (color) (305)*	Univ.
Ali Baba Nights (5215)	Lippert
All Ashore (color) (534)	Col.
Alleghany Uprising (384)	RKO
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Noel Meadow
Ambush at Tomahawk Gap (color)	Col.
Androcles and the Lion (368)	RKO
Angel Face (312)	RKO
Angel Street (Brit.)	Commercial
Anna (Ital.) (Eng. Dial.)	I.F.E.
Annie Oakley (383)	RKO
Apache War Smoke (305)	MGM
April in Paris (color) (209)*	WB
Arctic Flight (5210)	Mono.
Arizona Outpost	RKO
Army Bound (5216)	Mono.
Assassin, The (Brit.)	UA
Assignment-Paris (507)	Col.

Stars

Release Date	Running Time	REVIEWED		RATINGS		
		(S)=synopsis	Issue	Nat'l Groups	L. of D.	Herald Review

Apr., '53	77m	Mar. 21	1766		B	Good	
Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good	
Robert Taylor-Eleanor Parker	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good
Rita Hayworth-Glenn Ford	Sept., '52	98m	Aug. 2	1470	A	B	Fair
Errol Flynn-Maureen O'Hara	Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good
Anna May Wong	May 22, '53	76m					
Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
John Wayne-Claire Trevor	(reissue) Sept., '52	81m	Oct. 28, '52	1766			

Pierre Fresnay	Aug. 20, '52	90m	Aug. 30	1511			
Abbott & Costello-Charles Laughton	Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good
Robert Taylor-Eleanor Parker	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good
Rita Hayworth-Glenn Ford	Sept., '52	98m	Aug. 2	1470	A	B	Fair
Errol Flynn-Maureen O'Hara	Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good
Anna May Wong	May 22, '53	76m					
Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
John Wayne-Claire Trevor	(reissue) Sept., '52	81m	Oct. 28, '52	1766			

B

BABES in Bagdad (color)	UA
Bachelor and the Bobby-Soxer (385)	RKO
Bachelor in Paris (5213)	Lippert
Bachelor Mother (386)	RKO
Bad and the Beautiful (315)*	MGM
Bad Blonde (5211)	Lippert
Bandit of Sherwood Forest, The	Col.
Bandits of Corsica, The	UA
Battle Circus (321)	MGM
Battle Zone (5301)	AA
Because of You (302)	Univ.
Because You're Mine (color) (304)	MGM
Bellissima (Ital.)	I.F.E.
Berliner, The (Ger.)	Burstyn
Beware, My Lovely (302)	RKO
Big Break, The	Madison
Big Frame, The (319)	RKO
Black Castle, The (304)	Univ.
Blackbeard, the Pirate (color) (307)	RKO
Blazing Forest, The (color) (5207)	Para.
Blood on the Moon (388)	RKO
Bloodhounds of Broadway (C) (236)	20th-Fox
Blue Canadian Rockies (4782)	Col.
Blue Gardenia, The (215)	WB
Bonzo Goes to College (232)	Univ.
Botany Bay (color)	Para.
Breaking the Sound Barrier (Brit.)	UA
Bright Road (form. See How They Run) (326)	MGM
Bwana Devil (color) (3D)	UA
By the Light of the Silvery Moon (color) (219)	WB

Stars

Paulette Goddard-John Boles	Dec. 7, '52	79m	Dec. 20	1646	A	A-2	Fair
Cary Grant-Myrna Loy	(reissue) Dec. 5, '52	95m	June 7, '47				
Dennis Price-Anne Vernon	Apr. 17, '53	83m					
Ginger Rogers-David Niven	(reissue) Dec. 5, '52	82m	July 1, '39				
Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613	A	B	Excellent
Barbara Payton-Tony Wright	Apr. 10, '53	80m					
Cornel Wilde-Anita Louise	(reissue) Mar., '53	87m					
Richard Greene-Paula Raymond	Feb. 27, '53	81m	Mar. 14	1758	AY	A-2	Good
Humphrey Bogart-June Allyson	Mar., '53	90m	Jan. 31	1701	AY	B	Very Good
John Hodiak-Linda Christian	Oct. 26, '52	82m	Oct. 18	1565	A	A-1	Very Good
Loretta Young-Jeff Chandler	Nov., '52	95m	Oct. 11	1558	AY	A-2	Good
Mario Lanza-Doretta Morrow	Oct., '52	103m	Sept. 6	1517	AYC	A-1	Excellent
Anna Magnani-A. Blasetti	Mar., '53	108m	Feb. 14	1717			
Gert Frobe-Aribert Wascher	Oct., '52	80m	Nov. 1	1590			
Ida Lupino-Robert Ryan	Sept., '52	77m	Aug. 2	1470	AY	A-2	Fair
James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783	A	A-2	Good
Mark Stevens-Jean Kent	May, '53	67m	Apr. 4	1783	A	A-2	Fair
Stephen McNally-Richard Greene	Dec., '52	81m	Oct. 25	1582	AY	A-2	Good
Linda Darnell-Robert Newton	Dec. 25, '52	99m	Dec. 6	1629	AY	B	Good
John Payne-Susan Morrow	Dec., '52	90m	Sept. 27	1541	AYC	A-1	Very Good
R. Mitchum-R. Preston	(reissue) Mar. 27, '53						

Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. 1	1589	AY	B	Very Good
Gene Autry-Pat Buttram	Nov., '52	58m	Nov. 22	1614	AYC	A-1	Good
Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Edmund Gwenn-Maureen O'Sullivan	Sept., '52	80m	Aug. 30	1509	AYC	A-1	Very Good
Alan Ladd-James Mason	Not Set		Feb. 7	(S)1711			
Ann Todd-Ralph Richardson	Dec. 21, '52	115m	Nov. 15	1605	AY	A-1	Excellent

Robert Horton-Dorothy Dandridge	Apr., '53	69m	Apr. 11	1790	A	A-1	Good
Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637	AY	A-2	
Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773		A-1	Very Good

C

CALL Me Madam (color) (311)*	20th-Fox
Call of the Wild (350)	20th-Fox
Canyon Ambush (5244)	Mono.
Captain Kidd (5210)	Lippert

Stars

Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Clark Gable-Loretta Young	(reissue) Mar., '53	81m					
Johnny Mack Brown	Oct. 12, '52	53m	Aug. 30	(S)1511			
Randolph Scott-C. Laughton	(reissue) Dec. 12, '52	89m	Aug. 5, '45				

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S) = synopsis Issue	Page	Nat'l Groups	L. of D.	Herald Review
Captive Woman (306)	RKO	Margaret Field-Robert Clarke	Oct.'52	65m	Oct. 4	1550	B	Fair
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept.'52	97m	Aug. 2	1469	AY	A-2 Very Good
Castle in the Air (Brit.)	Stratford	David Tomlinson-Margaret Rutherford	Dec. 26,'52	92m	Jan. 10	1677		Good
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6,'52	71m	Nov. 22	1614	AYC	A-1 Good
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar.'53	87m	Feb. 7	1709	AY	B Very Good
City Is Dark, The	WB	Sterling Hayden-Gene Nelson	June 6,'53		May 9	(S)1831		
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec.'52	104m	Aug. 25,'34			
Clown, The (316)	MGM	Red Skelton-Jane Greer	Jan. 6,'53	92m	Dec. 27	1662	AY	B Very Good
Code Two	MGM	Ralph Meeker-Sally Forrest	Apr.'53	69m	Mar. 14	1759		A-1 Good
Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb.'53	99m	Nov. 29	1621	A	B Excellent
Come on Texas	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S)1718		
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar.'53	71m	Jan. 17	1686	AY	A-1 Good
Count of St. Elmo, The (Ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13,'53	98m	Mar. 21	1766		Average
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1,'53	74m	Feb. 28	1742	A	A-2 Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26,'53	82m	May 2	1822		A-2 Good
Crash of Silence (form. Story of Mandy) (Brit.) (383)	U-I	Phyllis Calvert-Jack Hawkins	Mar.'53	93m	Feb. 21	1773	AYC	A-2 Very Good
Crimson Pirate (color) (202)*	WB	Burt Lancaster-Eva Bartok	Sept. 27,'52	104m	Aug. 30	1509	AYC	A-1 Very Good
Cry of the Hunted	MGM	Vittorio Gassman-Polly Bergen	May.'53	80m	Mar. 14	1758		A-2 Very Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poiter	Aug. 22,'52	96m	Jan. 26	1213		A-2 Excellent
Cupboard Was Bare, The (Fr.)	Hakim	Fernandel-Berthe Bovy	Nov.'52	82m	Nov. 15	1607	AY	A-1 Good
Curtain Up (Brit.)	Meadow	Robert Morley-Margaret Rutherford	Feb.'53	82m	Feb. 7	1710		Excellent
D								
DANGEROUS When Wet (color)	MGM	Esther Williams-Fernando Lamas	Not Set		Apr. 11	(S)1790		
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21,'52	59m	May 17	(S)1367		
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr.'53	86m	Mar. 14	1758	AY	A-1 Good
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May.'53		Jan. 24	(S)1695		
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30,'53	110m	Apr. 25	1905		A-1 Good
Desperadoes Outpost (5174)	Rep.	Allan Rocky Lane	Oct. 8,'52	54m	Oct. 11	1559	AYC	A-1 Good
Desperate Search, The (314)	MGM	Howard Keel-Jane Greer	Jan.'53	71m	Nov. 29	1622	AY	B Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar.'53	89m	Feb. 28	1742	AYC	A-1 Good
Devil Makes Three, The (302)	MGM	Gene Kelly-Pier Angeli	Sept.'52	96m	Aug. 16	1485	AY	A-2 Very Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug.'52	76m	July 19	1453	A	B Very Good
Doomed (Ital.)	I.F.E.	France Marzi-Otello Toso	Apr.'53	94m	Apr. 11	1790		Average
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar.'53	87m	Apr. 4	1782		A-2 Fair
Dream Wife	MGM	Cary Grant-Deborah Kerr	May.'53	101m	Mar. 14	1758		Very Good
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug.'52	83m	July 26	1461	AY	A-2 Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug.'52	77m	July 12	1442	AY	A-1 Good
E								
EIGHT Iron Men (515)	Col.	Bonar Colleano-Arthur Franz	Dec.'52	80m	Oct. 25	1581	AY	A-2 Very Good
Everything I Have Is Yours (C) (306)	MGM	Marge and Gower Champion	Oct.'52	92m	Sept. 27	1541	AYC	A-2 Excellent
F								
FACE to Face (309)	RKO	James Mason-Robert Preston	Nov. 14,'52	92m	Nov. 15	1606	AY	B Excellent
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28,'53	92m	May 2	1821		Very Good
Fangs of the Arctic (5222)	AA	Kirby Grant	Jan. 18,'53	63m				
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7,'52	69m	Sept. 13	1526		A-1 Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July.'53	81m	Apr. 25	1805		Very Good
Fast Company	MGM	Howard Keel-Nina Foch	May.'53	68m	Apr. 18	1799		Good
Father's Dilemma (Ital.)	Davis	Aldo Fabrizi-Gaby Morlay	Sept.'52	88m	Oct. 4	1550		B Very Good
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr.'53	68m	Apr. 4	1782		B Very Good
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug.'52	79m	July 12	1441	AYC	A-1 Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21,'52	63m	July 5	(S)1434		A-1
Five Angles on Murder (Brit.) (form. Woman in Question)	Col.	Jean Kent-Dirk Bogarde	Mar.'53	88m	Feb. 23,'52	1246	A	B Good
5000 Fingers of Dr. T, The (C)	Col.	Peter Lind Hayes-Mary Healy	Not Set		Jan. 10	(S)1679	AY	A-1
Flat Top (color) (5201)	AA	Sterling Hayden-Richard Carlson	Nov. 30,'52	85m	Nov. 22	1614	AY	A-1 Very Good
Flowers of St. Francis (Ital.)	Burstyn	Aldo Fabrizi	Oct. 6,'52	85m	Oct. 11	1559		Fair
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec.'52	89m	Dec. 20	1647		Excellent
Fort Apache (387)	RKO	John Wayne-Henry Fonda (reissue)	Mar. 27,'53					
Fort Ti (color) (3D)	Col.	George Montgomery-Joan Vohs	May.'53					
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29,'53	75m	Apr. 11	1789		A-1 Very Good
Four Poster, The (519)	Col.	Rex Harrison-Lilli Palmer	Jan.'53	103m	Oct. 11	1558	A	A-2 Excellent
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Duguay	July.'53	86m	Mar. 22,'52	(S)1291		
G								
GAMBLER and the Lady (5204)	Lippert	Dane Clark-Naomi Chance	Dec. 26,'52	71m	Dec. 20	1646		Average
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May.'53					
Ghost of Crossbone Canyon	AA	Guy Madison-Andy Devine	Mar.'53	56m	Apr. 4	1783		A-1 Fair
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12,'53					
Girl Next Door, The (C) (320)	20th-Fox	June Haver-Dan Dailey	June.'53		Feb. 14	(S)1718		
Girl Who Had Everything	MGM	Elizabeth Taylor-Fernando Lamas	Mar.'53	69m	Mar. 7	1750		A-2 Good
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb.'53	83m	Jan. 17	1686	AY	B Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr.'53	95m	Feb. 28	1742	AY	A-2 Good
Glass Wall, The	Col.	Gloria Grahame-Vittorio Gassman	Apr.'53	80m	Mar. 7	1750	AY	A-2 Good
Glory at Sea (Brit.)	Souvaine	Trevor Howard-Sonny Tufts	Mar. 10,'53	88m	Mar. 21	1766		A-1 Good
Golden Arrow, The	UA	Burgess Meredith-Jean Pierre Aumont	Mar. 20,'53					
Golden Hawk, The (color) (508)	Col.	Sterling Hayden-Rhonda Fleming	Oct.'52	83m	Sept. 13	1525	AY	B Very Good
Goldtown Ghost Riders	Col.	Gene Autry-Gail Davis	May.'53	57m				
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Gregory Peck-Joan Bennett (reissue)	Dec. 12,'52	89m	Feb. 1,47			
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May.'53	153m	Jan. 5	1177	AYC	B Superior
Guerrilla Girl	UA	Helmut Dantine	Jan. 23,'53	81m	May 2	1823		A-2 Average
Guest Wife	UA	Claudette Colbert-D. Ameche (reissue)	Sept. 5,'52	90m	July 28,'45			Excellent
Gunfighter, The (348)	20th-Fox	Gregory Peck-Jean Parker (reissue)	Jan.'53	84m				
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar.'53	79m	Feb. 7	1710	AYC	B Very Good
H								
HANGMAN'S Knot (color) (512)	Col.	Randolph Scott-Donna Reed	Nov.'52	81m	Nov. 1	1589	AY	A-2 Very Good
Hans Christian Andersen (color) (351)*	RKO	Danny Kaye-Farley Granger	Dec. 19,'52	112m	Nov. 29	1621	AYC	A-1 Excellent
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec.'52	94m	Aug. 16	1485	AY	A-2 Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWS			RATINGS		
				(S)=synopsis	Issue	Page	Nat'l Groups	L. of D.	Herald Review
Hell Is Sold Out (Brit.)	Realart	Richard Attenborough-Mai Zetterling	Jan., '53	75m	Apr. 4	1783		B	Fair
Hellgate (5113)	Lippert	Sterling Hayden-Jean Leslie	Sept. 5, '52	87m	Aug. 23	1502		B	Very Good
Hiawatha (color) (5202)	AA	Vincent Edwards-Yvette Duguay	Dec. 28, '52	80m	Dec. 20	1645	AYC	A-1	Excellent
High Noon*	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349	AY	A-2	Very Good
Hitch-Hiker, The (314)	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 20, '53	71m	Jan. 17	1686	AY	A-2	Good
Hoaxers, The (319)	MGM	Guest Narrators	Jan. 30, '53	36m					
Homesteaders, The (5323)	AA	Bill Elliott	Mar. 22, '53	62m	Apr. 11	1790		A-2	Fair
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct., '52	81m	Sept. 20	1534	A	A-2	Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53						
Hour of 13, The (309)	MGM	Peter Lawford-Dawn Addams	Nov., '52	80m	Oct. 4	1549	AY	A-2	Good
House of Wax (3D) (color) (218)	WB	Vincent Price-Phyllis Kirk	Apr. 25, '53	88m	Apr. 18	1798	A	A-2	Excellent
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct., '52	90m	Sept. 13	1525	AY	B	Good
I BELIEVE In You (Brit.)	Univ.	Celia Johnson-Cecil Parker	Apr., '53	91m	May 2	1822		A-2	Good
I Confess (213)	WB	Montgomery Clift-Anne Baxter	Feb. 28, '53	95m	Feb. 7	1709	A	A-2	Excellent
I Don't Care Girl, The (C) (302)	20th-Fox	Mitzi Gaynor-David Wayne	Jan., '53	78m	Dec. 27	1662	AY	B	Very Good
I Love Melvin (color) (323)	MGM	Donald O'Connor-Debbie Reynolds	Mar., '53	77m	Feb. 7	1710	AYC	A-1	Very Good
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Jan. 16, '53	79m	Feb. 7	1710			Good
Importance of Being Earnest (C) (381) (Brit.)	U-I	Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m	Dec. 27	1661	AY	A-2	Excellent
In invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	April 11	1790	A	A-1	Good
Invasion U.S.A. (513)	Col.	Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6	1630	AY	B	Average
Iron Mistress, The (C) (206)*	WB	Alan Ladd-Virginia Mayo	Nov. 22, '52	110m	Oct. 18	1565	AY	B	Very Good
It Grows on Trees (303)	Univ.	Irene Dunne-Dean Jagger	Nov., '52	84m	Nov. 1	1589	AYC	A-1	Excellent
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798			Very Good
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21	1417	AYC	A-1	Excellent
J									
JACK McCall, Desperado (color)	Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good
Jalopy (5318)	AA	Bowery Boys	Feb. 15, '53	62m	Apr. 18	1798	A	A-2	Fair
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789			Very Good
Jazz Singer, The (color) (212)	WB	Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10	1677	AY	A-1	Very Good
Jeopardy (317)*	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24	1693	AY	B	Good
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53						
Juggler, The	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821		B	Good
Jungle Girl (5208)	AA	Johnny Sheffield	Dec. 7, '52	70m					
Just for You (color) (5201)*	Para.	Bing Crosby-Jane Wyman	Sept., '52	104m	Aug. 2	1469	AYC	A-2	Excellent
Justice Is Done (Fr.)	Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759			Very Good
K									
KANSAS City Confidential	UA	John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15	1606	A	B	Fair
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53	73m	Apr. 4	1782	A	A-1	Very Good
L									
LADIES of the Chorus (514)	Col.	Marilyn Monroe-Adele Jergens (reissue)	Nov., '52	61m					
Lady Wants Mint (color) (5205)	Rep.	Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Mar. 28	1773	AYC	A-1	Very Good
Last of the Comanches (C) (511)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669	AYC	A-1	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781			Very Good
Lowless Breed (color) (306)	Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629	AY	A-2	Very Good
Leonardo Da Vinci (color)	Pictura	Documentary	Jan. 1, '53	70m	Nov. 29	1622	A	A-1	Very Good
Let's Do It Again (color)	Col.	Jane Wyman-Ray Milland	Spec.	81m	Mar. 14	1757	AYC	A-2	Excellent
Lili (color)	MGM	Leslie Caron-Mel Ferrer	Feb. 6, '53	143m	Oct. 11	1557	AY	B	Excellent
Limelight	UA	Charles Chaplin-Claire Bloom	Jan., '53	103m	Jan. 24	1694	A	A-2	Very Good
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	May, '53	80m	Mar. 28	1773	A	A-1	Very Good
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	Sept., '52	92m	July 26	1461	AY	A-1	Very Good
Lure of the Wilderness (227) (C)	20th-Fox	Jean Peters-Jeffrey Hunter	Oct., '52	113m	Sept. 27	1542	AY	A-2	Good
Lusty Men, The (304)	RKO	Susan Hayward-Robert Mitchum	Jan. 30, '53	96m	Mar. 7	1751	A	B	Fair
Luxury Girls	UA	Susan Stephen							
M									
MA AND PA Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Magic Box, The (Brit.) (C)	Mayer-Kingsley	Robert Donat	Sept. 24, '52	93m	Sept. 20	1534	A	A-1	Good
Magnetic Monster, The	UA	Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14	1717	AY	A-1	Very Good
Mahatma Gandhi—Twentieth Century Prophet	UA	Quentin Reynolds (Narrator)	Apr. 28, '53	81m	May 2	1822			
Man Behind the Gun (C) (211)	WB	Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27	1662	AY	B	Good
Man in the Dark (3D)	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	April 11	1789	A	A-2	Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2	Excellent
Man with the Grey Glove (Ital.)	IFE	Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10	1678	A	B	Good
Marika (German) (color)	Brill	Fred Liewehr-Harry Fuss	Feb., '53	78m	Feb. 28	1743			Fair
Marksman, The (5333)	AA	Wayne Morris	Apr. 12, '53	81m	Apr. 11	(S)1791			
Marshal of Cedar Rock (5241)	Rep.	Allan Rocky Lane	Feb. 1, '53	54m	Feb. 28	1742	AYC	A-1	Very Good
Maverick, The (5322)	AA	Bill Elliott	Dec. 14, '52	71m	Jan. 3	1669			Average
Meet Me at the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13	1637	AYC	A-1	Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julie Harris	Mar., '53	91m	Dec. 20	1645	A	A-2	Good
Merry Widow, The (color) (301)	MGM	Lana Turner-Fernando Lamas	Sept., '52	103m	July 12	1441	AYC	A-2	Excellent
Merry Wives of Windsor (Ger.)	Central	Sonia Ziemann-Paul Esser	Sept. 20, '52	93m	Sept. 27	1542	A	A-2	Good
Million Dollar Mermaid (C) (312)*	MGM	Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8	1597	AYC	A-1	Good
Mine with the Iron Door, The	Col.	Richard Arlen-Cecilia Parker	(reissue) Sept., '52	66m					
Miracle of Fatima (color) (203)*	WB	Gilbert Roland-Angele Clark	Oct. 11, '52	102m	Aug. 23	1501	AY	A-1	Superior
Mississippi Gambler (color) (310)*	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10	1677	AY	B	Very Good
Mr. Walkie Talkie (5203)	Lippert	Joe Sawyer-William Tracy	Nov. 28, '52	65m	Dec. 6	1630			Average
Monkey Business (230)	20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6	1517	AY	B	Excellent
Monsoon (color)	UA	Ursula Thiess-Diana Douglas	Dec. 14, '52	79m	Feb. 7	1711		B	Fair
Montana Belle (color) (308)	RKO	Jane Russell-George Brent	Nov., '52	81m	Nov. 1	1589	AY	B	Good
Moulin Rouge (C)*	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661	AY	B	Excellent
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790			Good
My Cousin Rachel (301)*	20th-Fox	Olivia de Havilland-Richard Burton	Jan., '53	98m	Dec. 27	1662	AY	A-2	Very Good
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell	(reissue) Mar., '53	97m					
My Man and I (303)	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23	1502	AY	A-2	Very Good
My Pal Gus (233)	20th-Fox	Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15	1606	AY	B	Very Good
My Wife's Best Friend (231)	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52	87m	Oct. 11	1558		B	Good

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N									
NAKED Spur, The (color) (318)*	MGM	James Stewart-Janet Leigh	Feb., '53	91m	Jan. 17	1685	A	A-2	Excellent
Naughty Martine (Fr.)	Globe	Dany Robin-Claude Daquin	Apr., '53	89m	May 2	1823			Fair
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May, '53	94m	Apr. 4	1781		A-1	Excellent
Never Wave at a Wac (371)	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	87m	Dec. 20	1645		B	Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693	A	B	Very Good
Night Without Sleep (235)	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	77m	Oct. 4	1550	A	B	Average
Night Without Stars	RKO	David Farrar-Nadia Gray	Mar. 6, '53						
No Holds Barred (5214)	AA	Leo Gorcey	Nov. 23, '52	66m	Sept. 20	(S)1534		A-2	
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	83m	Dec. 6	1629	AY	A-2	Good
O									
O. HENRY's Full House (228)	20th-Fox	All Star Cast	Sept., '52	111m	Aug. 23	1501	AY	A-2	Excellent
Of Love and Bandits (Ital.)	I.F.E.	Amedeo Nazzari	Jan., '53	98m	Jan. 24	1694	C		Fair
Off Limits (5216)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1	Excellent
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	60m	Feb. 28	1742	AY	A-1	Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar., '53	59m	Mar. 14	1759	AYC	A-1	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B	Good
Operation Secret (205)	WB	Cornel Wilde-Phyllis Thaxter	Nov. 8, '52	108m	Oct. 11	1558	AY	B	Very Good
Outpost in Malaya (Brit.)	UA	Claudette Colbert-Jack Hawkins	Nov. 21, '52	88m	Nov. 15	1606	AY	A-2	Good
P									
PAOLO & Francesca (Ital.) *	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	92m	Feb. 14	1718			Average
Pathfinder, The (color) (516)	Col.	George Montgomery-Helena Carter	Jan., '53	78m	Dec. 20	1646	AY	A-1	Good
Penny Princess (Brit.) (color)	Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	91m	Apr. 4	1782	AYC	A-1	Good
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 2	(S)1823			
Perils of the Jungle (5214)	Lippert	Clyde Beatty	Mar. 20, '53	63m					
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	76½m	Jan. 17	1685	AYC	A-1	Excellent
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53		Feb. 14	(S)1718			
Plymouth Adventure (color) (310)*	MGM	Spencer Tracy-Gene Tierney	Nov., '52	104m	Oct. 25	1581	AYC	A-2	Excellent
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750		A-2	Very Good
Pony Soldier (C) (237)	20th-Fox	Tyrone Power-Cameron Mitchell	Nov., '52	82m	Nov. 8	1597	AYC	A-1	Excellent
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1	Fair
Powder River (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53		Feb. 28	(S)1743			
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B	Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	AY	B	Good
Prisoner of Zenda (color) (308)*	MGM	Stewart Granger-Deborah Kerr	Nov., '52	101m	Oct. 18	1565	AYC	A-1	Very Good
Problem Girls	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B	Fair
Promoter, The (Brit.) (285)	Univ.	Alec Guinness-Valeerie Hobson	Oct. 28, '52	88m	Oct. 25	1581	AY	A-1	Excellent
Q									
QUIET Man, The (color)* (5108)	Rep.	John Wayne-Maureen O'Hara	Spec.	129m	May 17	1365	AY	A-2	Superior
Quo Vadis (color)* (218)	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
R									
RAIDERS, The (C) (301)	Univ.	Richard Conte-Viveca Lindfors	Nov., '52	80m	Oct. 11	1558	AY	A-2	Very Good
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53		May 2	(S)1823			
Ramuncho (Fr.)	Davis	Louis Jouvet	Feb., '53	89m	Mar. 14	1759			Average
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	80m	Dec. 20	1645	AY	A-2	Good
Remains to Be Seen	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805			Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	90m	Nov. 1	1590	AYC	A-1	Good
Ride Vaquero (color)	MGM	Robert Taylor-Ava Gardner	Not Set		Mar. 21	(S)1767			
Ring, The	UA	Gerald Mohr-Rita Moreno	Sept. 26, '52	79m	Aug. 30	1510	AY	A-2	Good
Ring Around the Clock (Ital.) Int. Film Assoc.	Para.	Nando Bruno-Lauro Gazzolo	May 18, '53	88m	May 9	1830			Good
Road to Bali (color) (5209)*	Para.	Bing Crosby-Bob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2	Excellent
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	84m	Mar. 28	(S)1773			
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb., '53	107m	Jan. 3	1669	AY	A-1	Very Good
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2	1823			Very Good
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	82m	Dec. 27	1662	A	B	Good
S									
SALOME (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	B		Excellent
San Antone (5203)	Rep.	Rod Cameron-Arlene Whelan	Feb. 15, '53	90m	Mar. 7	1751	A-2		Good
Sangaree (3D) (color) (5230)	Para.	Fernando Lamas-Arlene Dahl	May, '53		May 2	(S)1823			
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Sept. 20	1534	AYC	A-1	Good
Savage Mutiny (539)	Col.	Johnny Weissmuller	Mar., '53	73m	Jan. 17	1687	AY	A-1	Fair
Scandal at Scourie (color)	MGM	Greer Garson-Walter Pidgeon	June 26, '53	90m	May 2	1821			Very Good
Scared Stiff (5222)	Para.	Martin & Lewis-Lizabeth Scott	June, '53	107m	Apr. 18	1798			Excellent
Scotland Yard Inspector (5202)	Lippert	Cesar Romero-Lois Maxwell	Oct. 31, '52	73m	Nov. 29	1623			Fair
Sea Around Us, The (color)	RKO	Documentary	Apr. 22, '53	61m	Jan. 17	1686			Very Good
Sea Devils (color)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	86m	May 9	(S)1831			
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	81m	Feb. 21	1733	AY	A-2	Very Good
Serpent of the Nile (color)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	B		Good
Sextette (Fr.)	Davis	A. Rignault-Yvonne Gaudeau	Feb., '53	90m	Mar. 7	1751			Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set	118m	Apr. 18	1797			Excellent
She Had to Say Yes (form. Beautiful But Dangerous)	RKO	Jean Simmons-Robert Mitchum	Apr. 1, '53	89m	Nov. 1	(S)1591		A-2	
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693	AY	A-2	Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC	A-1	Good
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec., '52	73m	Nov. 8	1597	AY	A-2	Fair
Slasher, The (5218)	Lippert	James Kenney-Joan Collins	May 29, '53						
Slight Case of Larceny, A	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830			
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr., '53	93m	Feb. 28	1741	AY	A-1	Excellent
Snows of Kilimanjaro (color)	20th-Fox	[Spec.] Gregory Peck-Susan Hayward	[Spec.]	114m	Sept. 20	1533	AY	B	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2	Excellent
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23	1501	AY	A-2	Very Good
Something for the Birds (238)	20th-Fox	Victor Mature-Patricia Neal	Oct., '52	81m	Oct. 11	1558	AY	A-1	Good
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	57m	Mar. 21	(S)1767			
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53	60m	Mar. 21	1766		A-1	Average
South Pacific Trail (5145)	Rep.	Rex Allen	Oct. 20, '52	60m	Nov. 15	1606	AYC	A-2	Fair
Split Second (318)	RKO	Alexis Smith-Keith Andes	June, '53	85m	Mar. 21	1765		A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S)=synopsis	Issue Page	Nat'l Groups	L. of D.	Herald Review
Springfield Rifle (C) (204)	WB	Gary Cooper-Phyllis Thaxter	Oct. 25, '52	93m	Oct. 4 1555	AY	A-1	Good
Stalag 17 (5224)	Para.	William Holden-Don Taylor	July, '53	120m	May 9 1829			Excellent
Star, The (316)*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27 1661	AY	B	Excellent
Star of Texas (532)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17 1686			Excellent
Stars and Stripes Forever (C) (239)*	20th-Fox	Clifton Webb-Ruth Hussey	Dec. '52	89m	Nov. 22 1613	AYC	A-1	Very Good
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jen. 31 1701	AYC	A-1	Very Good
Steel Trap (232)	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52	85m	Oct. 25 1582	AY	A-2	Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11 1557	AYC	A-1	Excellent
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13 1637	AY	A-2	Very Good
Story of Three Loves, The (color)	MGM	Leslie Caron-Pier Angeli	Mar., '53	122m	Mar. 7 1749	AY	A-2	Very Good
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4 1550	A	B	Fair
Stranger in Between, The (Brit.) (284)	Univ.	Dirk Bogarde-Elizabeth Sellars	Aug., '52	84m	Aug. 23 1502	AY	A-2	Very Good
Sudden Fear (362)*	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26 1461	A	A-2	Good
Sun Shines Bright, The	Rep.	Charles Winninger-Arlene Whelan	May 2, '53	90m	May 9 1830			Good
Sweetheart Time (color)	Rep.	Ray Middleton-Lucille Norman	Not Set		Feb. 28 (S) 1743			
Sword of Venus (315)	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17 1687	AY	A-2	Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21 1766			Good
T								
TALL Texan, The (5207)	Lippert	Lloyd Bridges-Maria Windsor	Feb. 13, '53	84m	Feb. 14 1717	AY	A-2	Good
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 8, '53	77m	Feb. 21 1733		A-1	Average
Target Hong Kong (517)	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20 1646	AY	A-2	Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17 1685	AYC	A-1	Excellent
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53	80m	May 2 1823		B	Fair
Thief, The	UA	Ray Milland-Rita Gam	Oct. 10, '52	85m	Sept. 27 1541	AY	A-2	Excellent
Thief of Venice (304)	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15 1605	AY	A-2	Very Good
Thunder Bay (color)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9 1829			Excellent
Thunder in the East (5210)	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1 1590	A	A-2	Fair
Thunderbirds (5201)	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29 1622	AY	A-1	Very Good
Titanic (318)	20th-Fox	Clifton Webb-Barbara Stanwyck	May '53	98m	Apr. 18 1798		A-2	Excellent
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31 1701	AYC	A-1	Excellent
Torpedo Alley (5308)	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20 1646		A-1	Good
Toughest Man in Arizona (C) (5109)	Rep.	Vaughn Monroe-Joan Leslie	Oct. 10, '52	90m	Oct. 25 1582	AY	A-1	Good
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53					Good
Treasure of Golden Condor (C) (308)	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24 1693	AYC	A-1	Good
Tromba, The Tiger Man (5201) (Ger.)	Lippert	Krone Circus	Nov. 14, '52	63m	Nov. 22 1614		A-2	Fair
Tropic Zone (color) (5211)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13 1637	AY	A-2	Fair
Tropical Heat Wave (5216)	Rep.	Estelita-Robert Hutton	Oct. 1, '52	74m	Oct. 11 1559	AY	A-1	Good
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21 1765		A-2	Excellent
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20 1533	AY	A-2	Good
Twilight Women (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	May 15, '53	89m				
Two Cents Worth of Hope (Ital.)	Times	Mario Fiore-Vincenzo Musolini	Dec., '52	107m	Dec. 20 1647		B	Excellent
U								
UNDER the Red Sea (305)	RKO	Documentary	Oct., '52	67m	Oct. 4 1549	AYC	A-1	Very Good
Untamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19 1454	AY	A-2	Good
Untamed Women	UA	Lyle Talbot-Doris Herrick	Sept. 12, '52	70m	Aug. 23 1533		A-2	Fair
V								
VANQUISHED, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	94m	May 9 1830			Good
Voodoo-Tiger (518)	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1 1590	AY	B	Fair
W								
WAC from Walla Walla (5123)	Rep.	Judy Canova-Stephen Dunne	Oct. 10, '52	83m	Oct. 25 1582	AYC	A-1	Good
Wagon Team (476)	Col.	Gene Autry	Sept., '52	61m	Sept. 13 1526	AY	A-1	Good
War of the Worlds (C) (5218)	Para.	Gene Barry-A. Robinson	Not Set	85m	Feb. 28 1742	AY	A-1	Excellent
Way of a Gaucho (color) (229)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4 1549	AY	A-2	Good
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2 1469	AY	A-2	Excellent
What Price Innocence (Ital.)	I.F.E.	Lya Bearova-Otello Toso	May 1, '53	100m	May 9 1831			Fair
Wherever She Goes (Australian)	Mayer-Kingsley	Eileen Joyce-Suzanne Parrott	Jan. 27, '53	80m	Feb. 7 1711			
Where's Charley (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28 1425	AYC	A-1	Very Good
White Goddess (5224)	Lippert	Jon Hall	Mar. 27, '53	73m				
White Lightning (5326)	AA	Stanley Clements	Mar. 8, '53	61m	Mar. 7 1751			
White Line, The (Ital.)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3 1669			
Wide Boy (Brit.)	Realart	Sydney Tafler-Susan Shaw	Dec., '52	67m	Apr. 4 1783		B	
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4 1550	AYC	A-1	Very Good
Winning of the West (571)	Col.	Gene Autry-Smiley Burnette	Jan., '53	57m	Jan. 17 1687	AYC	A-1	Good
Woman of the North Country (5144)	Rep.	Rod Cameron-Kuth Hussey	Sept. 5, '52	90m	Aug. 2 1470	AY	A-2	Good
(formerly Minnesota) (color)		John Lund-Audrey Totter	Mar. 2, '53	90m	Apr. 4 1781		B	Very Good
Woman They Almost Lynched (5204)	Rep.	Edward Underdown-Kathy O'Donnell	Sept. 29, '52	90m				
Woman's Angle, The (Brit.)	Stratford	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21 1417	AY	A-1	Excellent
World in His Arms, The (C) (227)*	Univ.	Whip Wilson	Nov. 9, '52	53m	July 12 (S) 1443			
Wyoming Roundup (5254)	AA							
X Y Z								
YANKEE Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m	Sept. 13 1525	AY	A-1	Very Good
Yellow Sky, The (349)	20th-Fox	Gregory Peck-Anne Baxter (reissue)	Jan., '53	98m				
You for Me (240)	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26 1462	AY	B	Good
Young Bess (color)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2 1821			Very Good
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 31, '52	62m	July 12 (S) 1442			

FEATURES LISTED BY COMPANIES—PAGE 1813, ISSUE OF APRIL 25, 1953
 SHORT SUBJECTS CHART APPEARS ON PAGES 1806-1807, ISSUE OF APRIL 25, 1953

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 6,061 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (+) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go To Mars (Univ.)	-	1	4	3	1
Abbott & Costello Meet Captain Kidd (WB)	2	10	40	18	11
Above and Beyond (MGM)	13	58	27	1	1
Against All Flags (Univ.)	-	5	28	26	20
All Ashore (Col.)	1	2	7	4	-
Androcles and the Lion (RKO)	1	1	8	8	2
Angel Face (RKO)	-	2	15	11	2
Anna (IFE)	2	-	3	1	-
April in Paris (WB)	4	19	29	27	10
Assignment—Paris (Col.)	-	-	12	19	4
Bad and the Beautiful, The (MGM)	2	27	29	38	4
Battle Circus (MGM)	-	6	24	6	8
Battle Zone (AA)	1	11	16	6	1
Because of You (Univ.)	9	40	39	12	2
*Because You're Mine (MGM)	-	12	27	35	8
Black Castle, The (Univ.)	-	1	7	9	4
Blackbeard, The Pirate (RKO)	-	8	29	15	10
Blazing Forest (Para.)	0	2	20	38	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	28	4
Breaking the Sound Barrier (UA)	3	3	3	5	3
Bwana Devil (UA)	15	10	1	-	-
Call Me Madam (20th-Fox)	1	6	12	5	1
Cattle Town (WB)	-	3	12	17	17
City Beneath the Sea (Univ.)	-	1	10	8	6
Cleopatra (Para.)	-	-	1	5	9
Clown, The (MGM)	4	37	43	18	-
Come Back, Little Sheba (Para.)	8	15	7	1	-
Confidentially Connie (MGM)	-	1	11	5	1
Desert Legion (Univ.)	-	4	7	4	-
Desperate Search, The (MGM)	-	-	20	3	3
Destination Gobi (20th-Fox)	-	2	9	8	1
Down Among the Sheltering Palms (20th-Fox)	-	1	2	2	-
Eight Iron Men (Col.)	1	1	12	17	3
Everything I Have Is Yours (MGM)	1	19	59	24	4
Face to Face (RKO)	-	-	-	3	1
Flat Top (AA)	4	20	42	4	-
Four Poster, The (Col.)	4	2	1	3	1
Girls in the Night (Univ.)	-	3	10	-	2
Gunsmoke (Univ.)	1	16	15	8	-
Hangman's Knot (Col.)	2	31	39	5	3
Hans Christian Andersen (RKO)	10	9	2	-	1
Happy Time, The (Col.)	4	1	5	14	17
Hiawatha (AA)	-	3	13	8	1
*Hitch-Hiker, The (RKO)	-	2	3	-	-
Hour of 13, The	-	7	1	3	3
I Confess (WB)	-	1	4	14	2
I Don't Care Girl, The (20th-Fox)	-	6	32	23	3
I Love Melvin (MGM)	-	5	26	6	-
Invasion U.S.A. (Col.)	2	4	6	5	8
Iron Mistress, The (WB)	6	29	64	12	2
It Grows on Trees (Univ.)	-	1	15	39	11
Ivanhoe (MGM)	24	34	23	12	2
Jazz Singer, The (WB)	-	-	19	17	36
Jeopardy (MGM)	9	15	11	9	3
Jungle Girl (AA)	-	1	5	4	-
Kansas City Confidential (UA)	-	4	9	5	6
Kansas Pacific (AA)	-	-	1	2	4

	EX	AA	AV	BA	PR
Last of the Comanches (Col.)	-	1	7	21	2
Lawless Breed (Univ.)	2	15	37	7	1
Limelight (UA)	-	2	-	-	4
*Lone Hand (Univ.)	-	2	4	2	-
Lusty Men (RKO)	3	18	66	10	1
Ma and Pa Kettle on Vacation (Univ.)	18	16	12	1	-
Man Behind the Gun (WB)	2	10	23	6	1
Meet Me at the Fair (Univ.)	-	9	29	23	11
Member of the Wedding (Col.)	3	1	2	1	2
Million Dollar Mermaid (MGM)	20	71	31	1	-
Miracle of Fatima, The (WB)	4	8	13	20	6
Mississippi Gambler (Univ.)	20	50	17	4	1
Montana Belle (RKO)	-	11	37	17	1
My Cousin Rachel (20th-Fox)	-	6	14	22	7
My Pal Gus (20th-Fox)	3	22	38	24	3
*My Wife's Best Friend (20th-Fox)	-	1	12	29	14
Naked Spur, The (MGM)	6	38	36	3	-
Never Wave at a Wac (RKO)	3	26	21	1	-
Niagara (20th-Fox)	5	34	21	6	1
Night Without Sleep (20th-Fox)	-	-	1	9	9
No Holds Barred (AA)	-	4	16	1	1
Off Limits (Para.)	2	6	5	1	-
Operation Secret (WB)	-	3	22	21	15
Outpost in Malaya (UA)	-	1	11	7	9
Pathfinder, The (Col.)	-	2	11	11	2
Peter Pan (RKO)	9	3	-	-	-
Plymouth Adventure (MGM)	7	18	46	48	8
Pony Soldier (20th-Fox)	-	16	50	34	2
President's Lady, The (20th-Fox)	10	18	23	5	1
Prisoner of Zenda (MGM)	-	12	43	46	4
Promoter, The (Univ.)	2	2	1	-	-
Quiet Man, The (Rep.)	32	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	-
Raiders, The (Univ.)	1	2	17	28	4
Redhead from Wyoming (Univ.)	-	5	34	13	3
Ride the Man Down (Rep.)	1	8	13	14	1
Road to Bali (Para.)	37	62	19	3	-
Rogue's March (MGM)	-	-	9	8	2
Ruby Gentry (20th-Fox)	10	33	20	21	5
Savage, The (Para.)	7	11	38	16	2
Seminole (Univ.)	-	14	14	4	1
She's Back on Broadway (WB)	1	8	24	21	4
Silver Whip (20th-Fox)	-	-	15	11	2
Sky Full of Moon (MGM)	-	3	2	23	8
*Small Town Girl (MGM)	25	47	9	3	-
Snows of Kilimanjaro (20th-Fox)	-	-	1	3	-
Sombrero (MGM)	1	3	2	6	-
*Springfield Rifle (WB)	5	26	61	11	6
Star, The (20th-Fox)	-	-	1	10	9
Stars and Stripes Forever (20th-Fox)	22	65	34	9	1
Stars Are Singing, The (Para.)	-	2	15	14	5
Steel Trap (20th-Fox)	-	5	9	31	18
Stooge, The (Para.)	30	33	26	4	-
Stop, You're Killing Me (WB)	-	-	9	28	20
Strange Fascination (Col.)	-	-	1	-	5
Taxi (20th-Fox)	-	4	5	8	5
*Thief, The (UA)	1	3	10	13	13
Thief of Venice (20th-Fox)	-	2	7	6	8
Thunder in the East (Para.)	-	8	24	21	5
Thunderbirds (Rep.)	1	7	41	9	-
Torpedo Alley (AA)	-	2	4	5	2
Toughest Man in Arizona (Rep.)	-	8	15	10	2
Treasure of Golden Condor (20th-Fox)	-	4	26	19	1
Tropic Zone (Para.)	-	6	13	14	6
Trouble Along the Way (WB)	1	2	3	4	1
Turning Point, The (Para.)	-	-	32	25	15
Voodoo-Tiger (Col.)	-	1	6	2	-
Wac from Walla Walla (Rep.)	2	13	19	10	3
Yankee Buccaneer (Univ.)	-	10	22	14	5

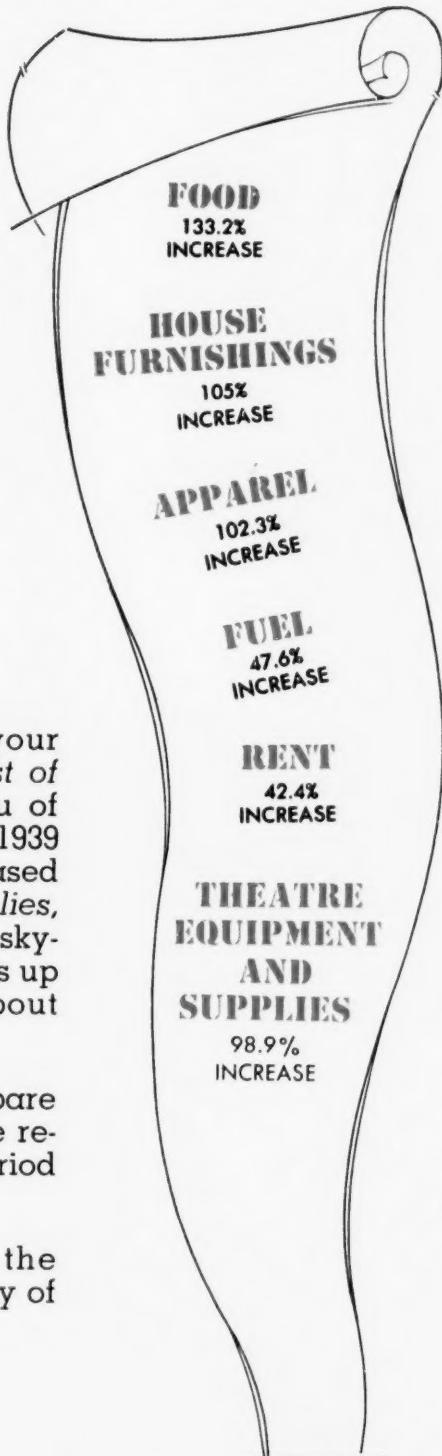
It adds up!

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MOTION PICTURE HERALD

Better Theatres

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The Buyers Index



MAY ISSUE: Section 2 of Motion Picture Herald of May 9, 1953

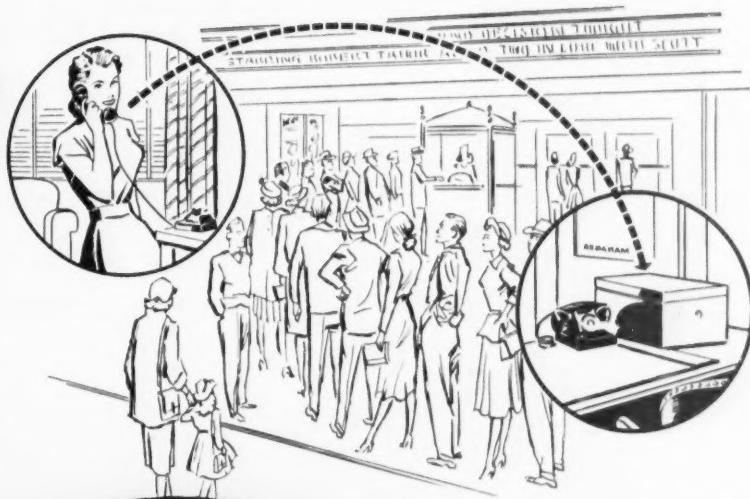
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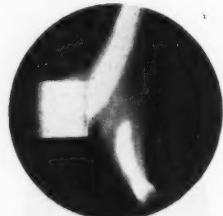
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BetterTheatres

for MAY 1953

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

	Page
THE BIG PICTURE: An inquiry into what it is, and why.....	8
IMPLEMENTING THE NEWER FORMS OF THEATRE LIGHTING, by Stanley McCandless: First article of a series	9
ON THE HOUSE department:	
THE ODDS ARE ON EQUIPPING FOR 3-D.....	12
SHOW INQUIRIES ANSWERED SWEETLY WITHOUT STAFF.....	13
THE NEEDLE'S EYE—Projection Department:	
LOOKING TOWARD ADOPTION OF STEREOGRAPHIC SOUND, by Gio Gagliardi	15
METHOD IN MANAGEMENT department:	
MOTION PICTURE THEATRE MANAGEMENT, by Curtis Mees: Third of a Series	20
CHARLIE JONES SAYS: There's Hope (We Hope) for Small Town Exhibitors	24
THEATRE REFRESHMENT SALES department:	
CATERING TO THE YOUNGSTERS AT THE DRIVE-IN SNACK BAR.....	29
A DRIVE-IN SNACK BAR GOAL: 75% OF THE GATE.....	33
CANDY WRAPPERS WITHOUT 10c LABEL PLANNED FOR BENEFIT OF THEATRES	34
THEATRE SALES BUYERS INDEX.....	37
VENDER VANE: Market News.....	40
DRIVE-IN department:	
THE REFRESHMENT SERVICE, by Wilfred P. Smith. Fourteenth of a Series on Getting Into the Drive-In Business.....	46
ABOUT PRODUCTS.....	50
THE BUYERS INDEX.....	53
ABOUT PEOPLE OF THE THEATRE.....	75

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BETTER THEATRES SECTION

Exploit 3-D as A Treatment as Well as a Treat

If any patrons of a theatre presenting 3-D pictures complain of eye strain, the exhibitor is entitled to tell them to go see an eye doctor. That at any rate would be honest procedure according to a paper read at the Society of Motion Picture Engineers convention in Los Angeles last month, by R. A. Sherman, vision specialist of the Bausch & Lomb Optical Company. Pointing out that the stereoscope has long been used to test visual functions, Mr. Sherman cited several kinds of defective eyesight which viewing 3-D reveals.

He urged that this incidental benefit of stereoscopic movies be exploited, at least altruistically for the good of the public. He saw the possibility, indeed, that eye doctors would prescribe a 3-D movie once a week, even every day, for some of their patients—who would include, we hope, many of the cockeyed people who brag that they don't go to the movies.

In another paper, Ralph H. Heacock of RCA, reiterated the opinion that enough light cannot be feasibly produced to project 3-D pictures adequately at drive-ins.

And he went on to say the use of two screens seems so far the only expedient—a white diffusive screen for 2-D, and a "silver" screen for 3-D.

A question that arises, these days, whether it's a matter of 2-D, 3-D or Wide-Screen, is: How dim a picture will the public take? Certain standards are set only at the box-office. Do we need to shoot any higher?

RECENT organization mail brings news of the formation of a Ladies Auxiliary of the Theatre Equipment & Manufacturers Association. The idea, we learn, was suggested by Mrs. Lis Wagner of Wagner Sign Service, Mrs. Maxine Peek of Oklahoma Theatre Supply, and Mrs. Peg Neu, wife of Oscar Neu of Neumade Products. The Auxiliary will handle all convention functions for women, and collaborate with the men on company entertainment activities. Mrs. Wagner would welcome suggestions. Her address is 218 S. Hoyne Avenue, Chicago 12.

—G. S.

The BIG Picture

... inquiring into what it is—and why

9

N ADDRESSING the convention of the Society of Motion Picture and Television Engineers in Los Angeles last month, Mitchell Wolfson of Wometco Theatres, admitted that the heads of exhibitors were "spinning with the varied formulae being hurled" at them in the current technical tempest; he quickly added, however, "We may be confused but it is a happy confusion because it's a sign that the industry is on the move."

Almost everyone in the business, including even those who may wonder what benefits will accrue to them, has welcomed this movement; at the least, it is a release from the worried inaction which froze the industry during the preceding four or five years. Nevertheless, Mr. Wolfson indicated that he did not regard head-spinning as a satisfactory way to make exhibitors happy; to the contrary, he implied that theatre operators would like to get rid of it.

"What we want," he said, "is to separate fact from fancy and the workable from the impractical."

That separation will of course need to be made; but to accomplish it completely is going to take time. There is too big a heap to be forked over in an amount of time so short as the period in which it was furiously piled.

A start will have been made, however, when 3-D has been extricated, once and for all, from W-S, or "wide-screen." With third-dimension starting the pitch, and "wide-screen" following soon after, both got in the same pile. This confusion of two very different, in some ways opposing, techniques naturally produced the question:

Which is the better way to improve the motion picture performance, true third-dimension with spectacles, or third-dimensional effect with a wide-screen instead of spectacles?

Such insistence upon an illusion of depth

as the primary if not exclusive objective of the new technical explorations (as though depth were altogether missing, as sound once was, from the pictorial representation) would seem to be a major source of the happy confusion.

The creation of a third-dimensional image is of course the exclusive objective of 3-D cinematography and projection. Whether so-called "wide-screen" should be associated with that objective at all is a question. Its primary objective is a relatively *big* picture. And the purpose of that?

WHY IT WAS URGED

During the last four or five years a great deal has been said about it in these pages, chiefly by the present writer and by Ben Schlanger, the architect, both separately and in collaboration. A *bigger* picture was suggested in earlier years as a potential improvement; however, it could not be considered otherwise than academically until more projection light became available.

A few years after the second world war, lamps of greater output, and faster optical systems, began to be developed; there was also appreciable improvement in the reflectance of screens. In BETTER THEATRES for May, 1949, the lead article, entitled "Sound Is Established—Now Let's Go Back to the Picture," called for "a larger image, with product created, theatres designed for it," and it said of this image:

"It would embrace more incidental material, elements of scenery and set and background action that create the environment of the focal action and thus add realism to the representation."

The purpose was further stated, in this and subsequent discussions of The Big Picture, as domination of the field of audience vision, unencumbered by architectural

forms and tones. Thus dominated optically by the area of the performance, without the invasion of extraneous material, the spectator would be able, it was believed, to construct a more convincing mental experience of the pictorial material.

The Big Picture would take the motion picture performance off a black wall many times larger than itself. . . . It would end the necessity to employ the fantastic artifice of the closeup to a degree which removed characters completely from context. . . . It would substitute the world of the performance for a black hole framed by architectural structures and displays.

Thus was the idea of The Big Picture suggested long before 3-D appeared on the horizon. And although it has not yet been applied completely, in a theatre designed for it, the first public exhibition of Cinerama supplied convincing proof of its validity. The objectives cited above for The Big Picture are those in large degree attained by Cinerama (at least for much of the audience) and available through other methods.

The extent to which a picture not involving stereopsis may produce a sense of perspective depends on several factors. As noted in these pages some months ago, "the quality of depth is more pronounced in one picture than another. . . . It varies from scene to scene. Rapid panoramic movement enhances it. The larger the image the greater these possibilities. When the mind really gets absorbed in something it can be a great little kidder."

The material, composition and lighting of a scene have long been handled with perspective in mind, and in some cases conditions are perfect for the quality of depth. A situation in "Limelight," a dancing audition, strikingly suggests stereoscopy.

But made so small as to seem remote,
(Continued on Page 76)

Implementing the Newer Forms of Theatre Lighting

A theatre is a place where new and varied types of illumination, which often becomes somewhat frequently "corny" in their environment, can be used in one of the most striking ways to give a picture show a better look. Here an analysis is made of the newer forms of theatre lighting, their uses and the equipment required for effective application.

HOW CAN lighting be used most effectively in the motion picture theatre? The question covers cost, safety, comfort, appeal and showmanship—variables that cannot be reduced to simple figures—attributes which appeal to the customer, second only to the quality of the show itself. The sales appeal of a comfortable seat and a comfortable temperature cannot be denied, but good lighting, as it contributes to the above qualities, is a far more complicated problem than good upholstery and air-conditioning.

Good lighting is still a rare commodity because it involves so many persons—the architect or decorator, the engineer, the manufacturer, the showman, the owner and the public. The diverse points of view of each of the above can be fused largely into a common objective when each one accepts the idea that the satisfied customer keeps a business alive. Lighting provides comfortable seeing for each part of the theatre, and creates much of the appealing atmosphere and glamour that attract patrons.

Each part of the theatre plays a role—the marquee sign tells what is playing, the lobby leads you in, and so on. Each presents a different lighting problem which

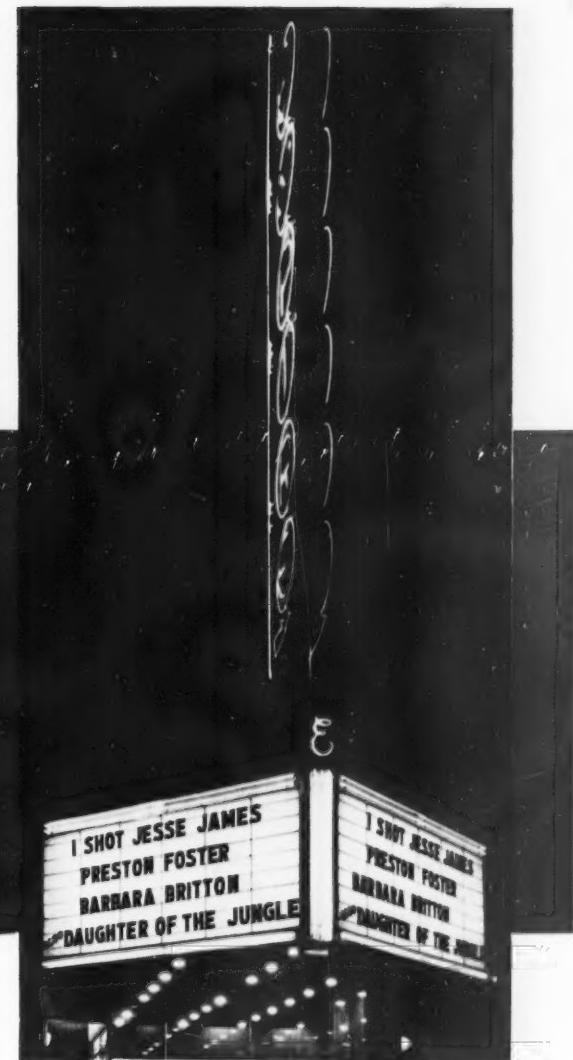
can be considered in the technical terms of *seeing*—brightness, color, tone, layout of instruments, and control. And just as each space or part has a special *function*, so does each lighting instrument contribute a specific visual effect, in terms of watts, color, distribution and movement.

The following analysis is an attempt to put into simple, practical terms the details involved in lighting each space. In order to see the picture through the eyes of the customer, we shall start with the exterior and go through the lobbies to the auditorium.

EXTERIOR LIGHTING

MARQUEE SIGN

The purpose of the marquee sign is to call attention rather forcibly to what is playing at the theatre, and to that extent it is desirable to give a high brightness to a vertical translucent background panel. From 25 to 50 watts per square foot is practical, although in some cases this has



The front and entrance area of a theatre usually calls for a high level of illumination (though rarely "spectacular" effects any more), with a clearly defined name sign, and attraction advertising boldly standing out against a luminous background, as illustrated in the example shown above.

been stepped up to 200 watts per square foot. The bright background seems to call attention to the theatre more readily than the luminous letter formerly preferred.

The consideration of color and movement, such as flashing sequence of lamps is probably only necessary where several theatres are close together, and in this case a motor-operated sequence switching system can be installed to control a border or band of small flashing lamps, generally in color.

Only in the large installations in cities does the "spectacular" appear. It is such a special problem we won't consider it here.

THEATRE SIGN

This generally consists of a tall vertical panel spelling out the name of the theatre with several systems of lighting—with exposed tubes in several colors, and with in-



Instead of fully exposed lamps spaced only a few inches apart, which was long regular practice in marquee soffit lighting to create dazzling illumination at the entrance, so-called hi-hat fixtures set into the soffit are recommended today, with reflector lamps mounted flush, as illustrated above more or less typically, and at right in an entrance design which is seen to present quite different conditions.

directly lighted silhouette letters under sequence switching control. This is particularly a sign company's job and should generally incorporate the suggestions they have to make.

EXTERIOR FLOODLIGHTING

If the architecture of the building is at all striking, it may very well be floodlighted by units placed on the top of the marquee, or within special constructions on the face of the building. Generally speaking, 2 to 5 watts per square foot will give adequate illumination, particularly with the new high-powered reflector lamps, which can be mounted on angling sockets more cheaply than the old time weather-proof floods.

Only on special occasions is it recommended that strong colors be used; however, a permanent color such as an amber tint, or a daylight blue, will give a special character to the facade of the building. In general, the exterior floodlighting should be used to emphasize the architectural form of the building as a whole, rather than to point up small unrelated parts.

MARQUEE SOFFIT LIGHTING

The basic purpose of this lighting is to provide a bright and attractive walk-way



FIGURE 1—Reflector lamps of PAR-38 type, shown with two types of special adapters for mounting.

which will entice a certain number of passers-by to come in, and to give others the anticipation which a well-lighted entrance conveys. The writer prefers closely spaced hi-hat fixtures with a relatively dark soffit. These units can house reflector lamps, which are the most efficient means of delivering brightness to the side walk. As much as 15 watts per square foot will provide none too great an illumination (100-150 foot-candles) for this, although one-third of this wattage in an otherwise unlighted area will usually give an effective result.

The PAR-38 spot lamp (see Figure 1) mounted flush is the best lamp for this

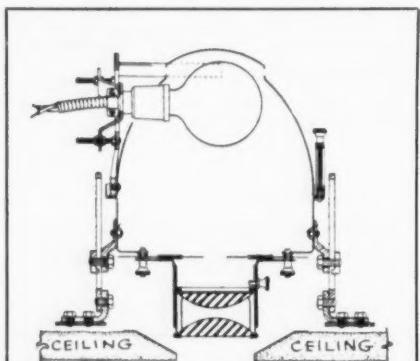


FIGURE 2—One of various types of spot-lights now available for lighting of display cases to give the promotional material the brilliance of front lighting. This arrangement of the light source can be used for downlighting in some areas, but if set in the ceiling, the unit can be angled up to 30° for wall display illumination.

purpose. There is still good reason for using a myriad of small lamps, either in an overall pattern or around the edges of the marquee, to produce a brightly lighted entrance. In this case, the bare bulb serves as a part of the "spectacular," particularly

if it is put under cycle switching. Six 25-watt bulbs on close spacing would tend to form a jewel-like border, but they also would create excessive brightness and considerable heat.

LOBBY LIGHTING

Sometimes there are two or three sections to the theatre lobby entrance (which may be lighted as a continuation of the marquee)—the box office area, a promenade, and even a lounge section. These form a train of spaces through which the customer must travel to reach the auditorium and they should serve the function



of leading the patron into a less brightly lighted space in each step, thereby adapting his eyes more readily to the darkness of the seating area; and it should likewise enhance the atmosphere of anticipation by glamorized surroundings or tastefully simplified decoration, depending upon the type of audience catered to.

OUTER LOBBY OR VESTIBULE

Often the ceiling of this space is the continuation of the marquee. Under any condition, the location of the box-office should be clearly indicated and lighted more brilliantly than ordinary circulation area. Here, and also in the promenade section, it is customary to put in what are called shadow boxes, with posters of present and coming attractions. If the box is deep, 6 inches, or so, the inside of the frame can house fluorescent tubes shielded from the eye of the customer, or a poster on the wall can be lighted from a concealed spotlight mounted above the ceiling and even framed to the area of the picture. This last effect can be accomplished by the use of a picture spot similar to Figure 2.

[In the next installment will be discussed and illustrated sources of light for such circulation areas as the foyer and lounge.]

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The Odds Are on Equipping for 3-D

WHIL A SCORE of feature pictures in 3-D already on the way, the place of stereoscopy in the art will be getting a pretty thorough examination in the next few months. According to bookings, some two thousand theatres will have been equipped for 3-D within the next month or two, and by the end of summer two or three times that number will be bringing this novel product to communities of most sizes throughout the country.

That is as it should be. Motion picture stereoscopy has been rapping at the industry's door for a long time; now that it has been invited in, it should be given a full chance to show and demonstrate what it has to offer the art—and the box-office. A thorough test of public reaction will not be had with 3-D product shown only at the more prominent theatres in the larger places. 3-D exhibition this year should test a cross-section of the public. And there will be no real guidance for the future unless this cross-section has more than one chance to see a 3-D show.

Would the public accept spectacles as a regular instrument indispensable to movie-going? They accept them, we now know, in order to experience something entirely new to them, or to witness an occasional "horror" performance or comparable novelty. But would a great majority of the movie-going public find the stereoscopic picture enough of an improvement in the art to make the use of spectacles quite acceptable? That we will not be able to know until the public generally has attended several 3-D exhibitions.

Important as wide-spread exhibition is as a test of 3-D for the guidance of those who are endeavoring to advance the art, the exhibitor is interested very much, indeed, in what 3-D pictures are going to mean at the box-office. On that point he has assurance in the fact that at the out-

set 3-D is giving him something new to exploit. And the special equipment and supplies peculiar to 3-D projection do not cost so much as to risk a loss on them.

If new lamps, and additional current rectification equipment, are necessary, they would not necessarily prove to represent worthless expenditures anyway. Quite probably the new lamps would be an improvement that has been needed for regular projection; moreover, they might very well be called for by any "wide-screen" installation he would make. Fred Matthews of Motigraph recently put it this way:

"Even if 3-D becomes a bust and wide-screen picture showings become the one acceptable form of picture presentation, most of the equipment purchased for 3-D will still be required for wide-screen presentation, so the theatre owner will suffer no great loss from obsolescence."

LAMPS AND POWER SUPPLY

"Everyone who has seen 3-D and wide-screen picture showings realizes that they both need the arc lamps that give the greatest possible screen illumination and, of course, they must have the proper power supply equipment.

"The large magazines can be used in all forms of picture presentation, so only the screen, the interlock equipment, and some \$100 in miscellaneous 3-D accessories could become useless if 3-D is to pass out of existence.

"Stereophonic sound reproduction is still a problem and will remain so until the producers standardize on a system that can be sold at a reasonable figure. Those now planned for temporary use for early showings are too complicated and costly except for but a few theatres.

"The projectors, the arc lamps, the generators, the lenses, yes, even the present sound systems will not be obsolete no matter what course the industry follows. Equipment manufacturers can't possibly produce all the equipment needed for years to come, so those exhibitors who buy early will reap the greater profits."

The Screen Image Of CinemaScope

REPORTS on CinemaScope as demonstrated at the Roxy theatre in New York late last month have placed the stamp of more or less general approval on the 20th Century-Fox wide-screen method. Being predisposed to like a big picture, we applaud CinemaScope heartily as further proof of the need for an "eye-filling" screen image.

With a picture 65 feet wide, which at the CinemaScope ratio would make it about 26 feet high, projection lighting provided a convincing performance. The demonstration used one of the new Ashcraft "Hi-Power" reflector lamps trimmed with the new National 10mm "Hi-Tex" positive, coupled with a 7/16-inch copper-coated negative, and pulling 130 amperes. National Carbon estimates the output of such a trim, when burned at something like 125 amperes, to be around 20% more than a trim employing the "H. I." 10mm positive with a 11/32-inch negative. The lamp was equipped with a quart glass heat filter cooled by forced air.

The light appeared well distributed across the screen, which had a metallic surface embossed for both vertical and lateral reduction of projection angles. The slight curvature of the screen of course contributed to the light gain at the sides.

Definition with the anamorphic lenses of the CinemaScope system appeared generally acceptable; loss of sharpness, being spotty and only occasional, appeared due to photography rather than projection.

We had only one reaction definitely on the minus side, and that a controversial one: We now agree with those who, in years past, have been inclined to regard an aspect ratio of more than 2 to 1 as too great. A picture that is wide enough to recede at the sides should not be cut off sharply at the top deep within the area of central vision.

Show Inquiries Answered Sweetly Without Staff!

WITH TECHNICAL developments of the motion picture itself dominating the minds of the business, other "marvels" of modern industrial science that can be of practical use in theatre operation may not command their merited attention among exhibitors just now. One that should not be overlooked, we think, is an automatic telephone-answering machine which came to our notice a few weeks ago (*BETTER THEATRES* for April, page 37).

The device is designed to handle telephone operations in remarkably human fashion. It can record incoming messages; also by means of a recording, it can "talk" to the person making a call.

It is the latter function in particular which gives this development practical significance to theatre operation. The vast ma-



jority of theatres are in actual operation only a few hours a day; all but a few are closed until afternoon, and a large percentage until evening, excepting holidays and weekends. Yet the public is wont to call up at any time to ask what is playing, and what time the feature picture goes on. The machine, called "Peatophone," can be on the job through all hours of the day.

But even during operating hours, inquiries about the program and schedule are often a burden to the staff. Because of the nature of theatre operation, the job of answering the phone is usually assigned to the cashier, and there are times when she has had her hands full dispensing tickets.

The necessity to be doing two things at once can put quite a strain on the nerves of the best disciplined person, so that the



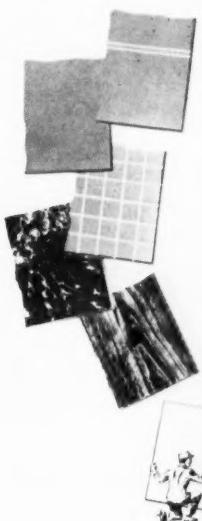
Black and Gold Marlite Marble Panel Lower Walls. Plain-Color Marlite Upper Walls. Mohawk Theater, Waynesburg, Ohio.

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patron at the box-office window, and the prospective patron on the phone, may both get curt attention instead of the courteous interest so important in the cashier's operation.

In recording the desired message for automatic delivery, a "voice" may be chosen specifically for the purpose, of course, without regard to the staff; or anyone on the staff who happened to have a particularly winning manner of speech could make the recording. And the message could be composed deliberately, with thought for both clarity of information and for subtle inclusion of selling adjectives or phrases. The machine itself handles the recording of the desired message as well as the call answering.

A number of theatres already are using the "Peatophone" for this purpose, we learn—including drive-ins, at which the advantage of such equipment is obvious. Phil L. Polksky, operator of a drive-in at Portland, Ore., estimates that without the "Peatophone" installation, it would cost him about \$100 a month for phone service to answer inquiries concerning the program and schedule, which he says constitute 95% of the calls.

There might be times when the message-receiving (recording) function of the machine came in handy; the big help would come, however, from answering calls about the show, at any time of day or evening—and always with a smile.

Proposing a Contest For a "Miss Drive-In"

E. Y. Stafford, district supervisor for H. B. Meisselman Theatres of Charlotte, N. C., has submitted a proposal which he has been "thinking about for over three years." It is: Elect a "Miss Drive-In Theatre of 1953." He writes:

"Every drive-in could hold a contest to pick a local Miss Drive-In. Local merchants could contribute prizes. Each winner would be given an all-expense trip to a city where the national Miss Drive-In would be chosen from among the local winners. With local businessmen bearing the cost, the promotion could be a big event each year at little expense to the drive-ins themselves."

Mr. Stafford has had an outstanding career in drive-in management in various parts of the South. He is a winner of a Better Theatres Manager of the Month Award; and in the Theatre Refreshment Sales department of this issue he describes methods which further attest to his enterprise.

In proposing a "Miss Drive-In" promotion, he offers to work with other drive-in managers throughout the country to organize it into a national contest, which would give the local competitions that much added interest. Drive-in managers who would like to write him about it should address him at 509 South Tryon Street, Charlotte 2, N. C.

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.

Looking Toward Adoption Of Stereophonic Sound

BY GIO GAGLIARDI

WHEN A NORMAL person looks at a scene in real life he generally absorbs it sensorially in two ways. He *views* it with two lenses—the eyes; and he *listens* to it with two pick-up devices—the ears. Both of these senses are closely related to each other. Stereoscopic photography has endeavored to bring two-eye vision to the viewing of pictures. Stereophonic sound takes into


GIO GAGLIARDI
consideration the directional perception of two-ear hearing.

Stereophonic sound may be defined as the creation of an acoustic illusion of sound-source placement, and therefore also of sound movement (when the source is moving). For completion of the illusion, stereophonic sound is necessary with screen images so large that the source of each particular kind of sound would otherwise be too distant from its pictorial source. It can be located at some distance away without preventing an adequate illusion because vision plays a part in identification of the source (that is why, with relatively small screen images, we have got along well with one horn system at the center of the screen). But there is a limit, and stereophonic recording and reproduction must observe it.

Let us assume an ideal condition of stereophonic motion picture sound: A scene is being photographed and a great number

of microphones are located across the set. Each microphone, let us say, has its own individual amplifier and a separate recording track upon which is impressed the sound "heard" by that microphone alone.

In the theatre, during projection, each of the sound tracks has its own optical system, amplifier, and set of stage loudspeakers located behind the screen in proper relationship. If the picture and the multiple sound tracks are operated in proper synchronism, each horn will reproduce only that sound which was picked up by its corresponding microphone, therefore any sound in the original scene will be reproduced as coming from its correct location in the projected scene.

Under actual operating conditions, it has been found impractical for *normal screen sizes* to use more than three microphone setups, three separate reproducing channels, and three loudspeaker systems behind the picture. It has been felt that with these channels (plus, perhaps, a number of special-effect speakers in the auditorium) a realistic illusion of stereophonic sound can be accomplished.

THE BELL DEMONSTRATION

One of the first public demonstrations of stereophonic sound was given in Constitution Hall, Washington, D. C., in the early part of 1933. The Bell Telephone Laboratories were able to reproduce on the stage, in full "auditory perspective" (stereophonic sound) a complete concert being performed by the Philadelphia Symphony Orchestra in Philadelphia.

In this case the pick-up from the *live stage* in Philadelphia was accomplished by means of three microphones, and the three

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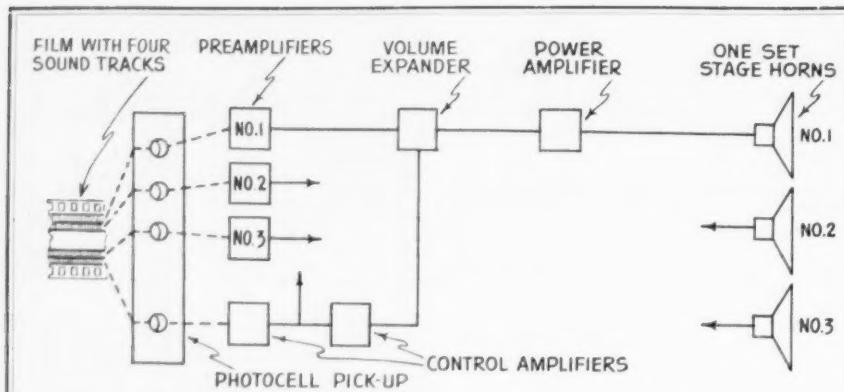


FIGURE 1—Bell Laboratories' three channel and one control track stereophonic system used at Carnegie Hall.

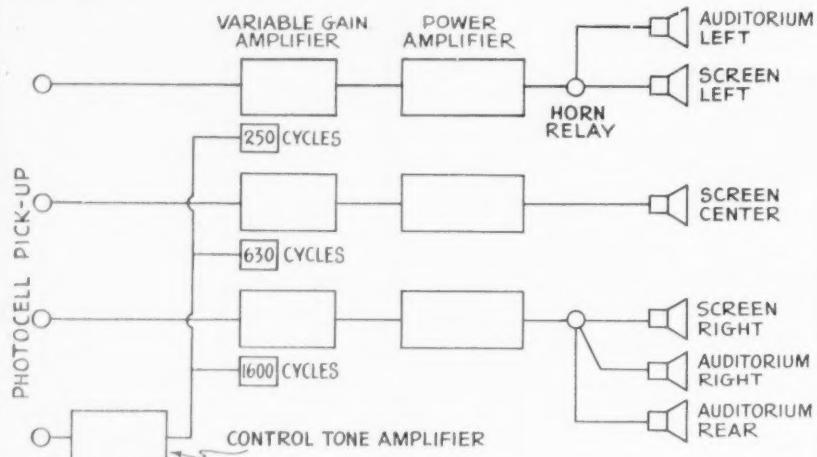


FIGURE 2—Simplified block diagram of the Fantasound reproducing equipment.

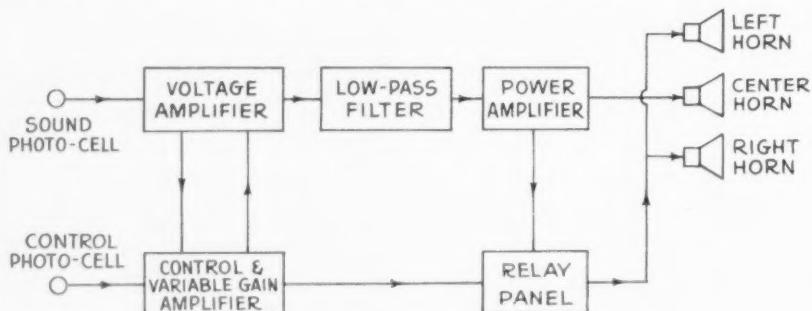


FIGURE 3—Simplified block diagram of the Vitasound control equipment.

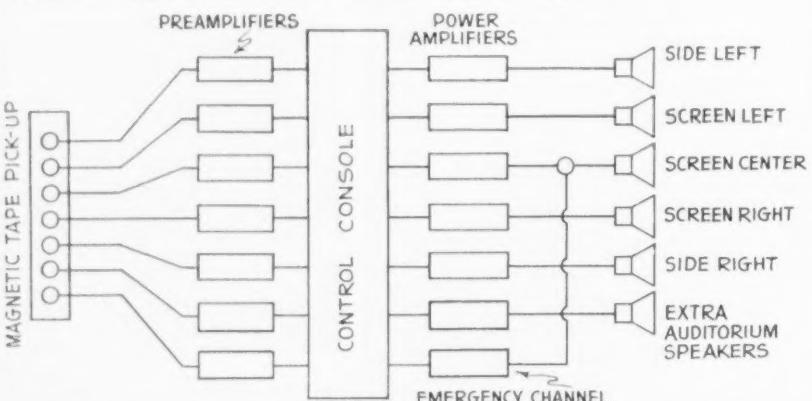


FIGURE 4—Simplified block diagram for the Cinerama stereophonic sound.

separate signals were transmitted over the telephone cables, amplified separately, and fed to three sets of loudspeakers behind the drawn curtains on the stage of Constitution Hall in Washington.

This was a momentous occasion, showing that ordinary *canned music* could leave its mechanical confines of single point source and could depict realistically the full *auditory perspective* of a large *wide-spread orchestra*. The next step was to record this type of performance and to reproduce these recordings at will in any auditorium. After many attempts and after overcoming many engineering obstacles, Bell engineers finally achieved it. During the early part of 1940, Bell Laboratories presented, at Carnegie Hall in New York, a demonstration of stereophonic sound from film recordings of orchestra, opera and choral music. The tonal range and frequency limits were beyond anything previously produced. Incidental or descriptive sound could be moved across the stage at will; and tremendous undistorted acoustic power could be unleashed into the auditorium.

This type of stereophonic sound was recorded on a 35mm film which ran through a special film reproducer called the *film phonograph*. The film contained *four* photographic sound tracks spaced across its entire face. Three of the sound tracks were used for the three separate horns behind the screen. The fourth sound track was used as a control device on the variable gain for the amplifiers. Figure 1 contains a block diagram showing this system.

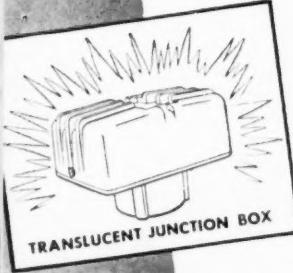
About this time there began to appear various adaptations of these principles for applying some type of stereophonic sound to actual motion pictures. E. R. P. I. demonstrated to the S. M. P. T. E. a system using a standard 35 mm film with normal picture and two half sound tracks used to provide two separate sound channels and two horn systems behind the screen.

THE FANTASOUND SYSTEM

The Disney Studios, working in conjunction with RCA, produced the Fantasound system which they later used with their picture "Fantasia." This system might be considered the first commercial example of motion picture stereophonic sound with added special effects. In Fantasound, a film-phonograph type reproducer was used to scan four 200-mil sound tracks simultaneously on one 35mm print. This reproducer was driven in synchronism with the picture projector by means of a selsyn interlock system.

Fantasound used three sets of loudspeakers behind the screen and a variable number of horns located around the walls of the auditorium. Three of the sound tracks supplied the program material, and the fourth soundtrack supplied the control

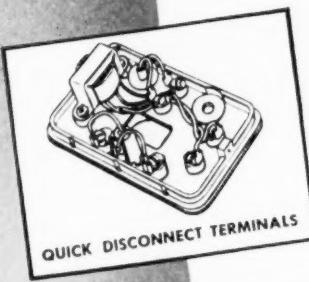
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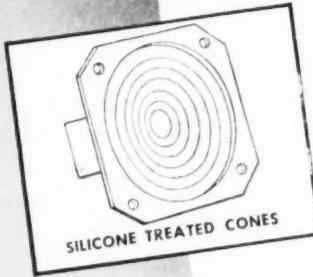
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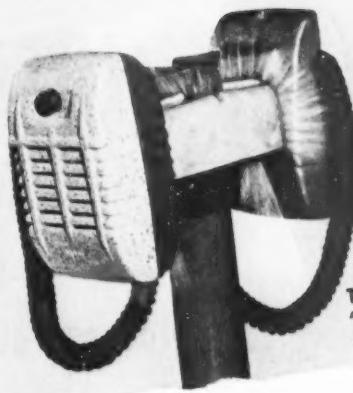
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- Consume far less amperage, last much longer, saving in both carbon consumption and electric power.

HELIOS BIO CARBONS, Inc., 122 Washington St., Bloomfield, N.J.

tones, which operated the electrical selective system determining the signal level and the choice of loudspeakers to be operated on any of the sound tracks. Figure 2 shows a block diagram for this system.

THE WARNERS' VITASOUND

Another innovation in sound enhancement came at about the same time, with Warner Bros.' Vitasound. Here it was felt that increased dramatic exploitation of sound in the theatre would add to the enjoyment and realism of sound pictures. In ordinary dialog reproduction increased volume is not required. But for music and sound effects *an increase in range, and a spreading of sound source*, seems very necessary for maximum dramatic effect. Vitasound produced these results in a somewhat simplified manner. A simple control track was printed on a standard sound and picture film along the sprocket hole section. This control track operated a variable gain amplifier, which increased the sound level and also operated a selector relay which connected two or more additional loudspeakers on each side of the screen. Figure 3 shows a block diagram of this system.

CINERAMA'S SOUND SET-UP

We come now to one of the principal users of stereophonic sound thus far—Cinerama. This system, with its extremely wide screen, is admirably suited to a stereophonic sound presentation. For this purpose, Cinerama employs a *separate magnetic sound-track film* which is run through a magnetic reproducer synchronized with the three picture projectors. The magnetic film was designed for seven sound tracks. Three of these operate three speakers directly behind the screen, two operate speakers on the side walls adjacent to the screen, and one operates auxiliary speakers in the remainder of the auditorium.

The seventh sound track is used only in case of emergency—it contains *composite sound for the entire picture* and is to be used only in case of stereo-amplifier failure. Relative volume range and level, and selection of loudspeaker sections, may be controlled by an engineer from a control console located in the auditorium. Figure 4 shows a block diagram of this system.

Now the industry appears to be ready to adopt stereophonic sound as a regular method. It has been announced as a definite component of "wide-screen systems," and quite probably, with basic changes being made in the picture, advantage will be taken of multiple-track recording and reproduction to give sound comparable advancement.

For regular purposes, the sound system would then require three channels, and it

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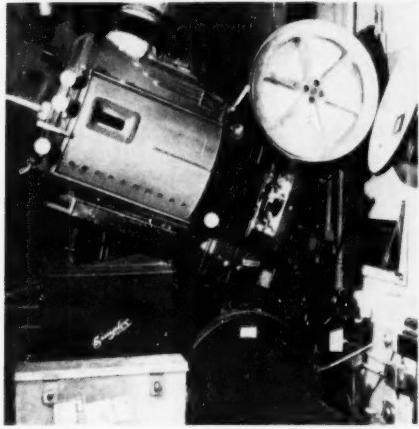
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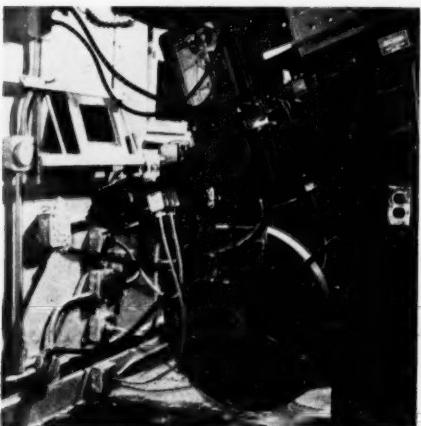
probably would include control of volume by a fourth track.

Too much is yet to be determined as to the way in which stereophonic sound will be employed to deal specifically with the changes and additions it will require in theatre equipment; however, on the basis of current trends, an effort will be made in a *following article* to give an idea of the possibilities.

EQUIPPING FOR 3-D FILMS



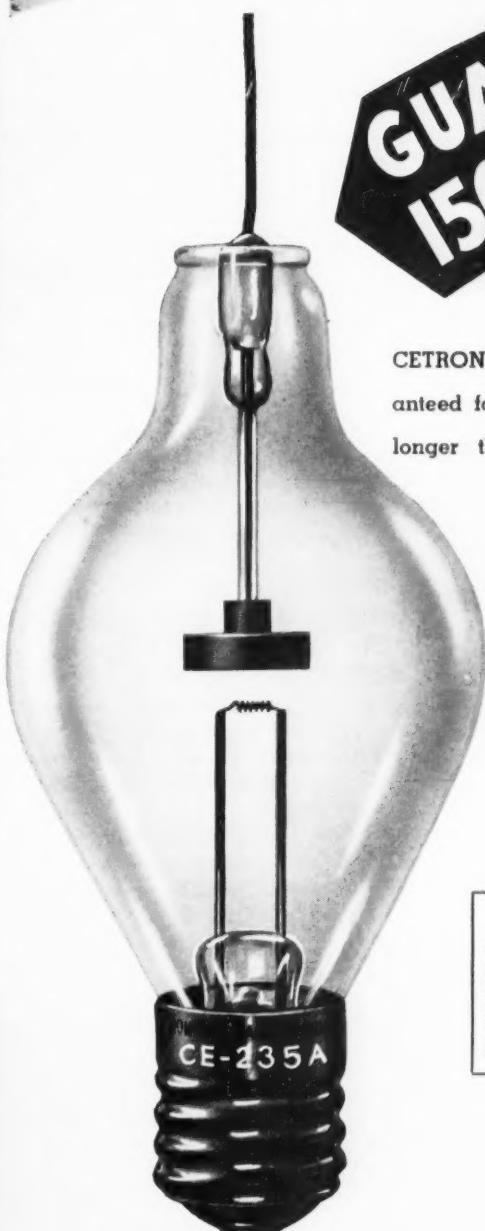
Installation of new equipment and other changes in the projection set-up necessary for the screening of 3-D films were recently effected at Fox Midwest's Orpheum theatre in Wichita, Kan., as shown here. New 5000-foot upper magazines with a "free-wheeling" type reel were mounted on Simplex X-L mechanisms (see photo at top) and the lower magazines attached to Simplex 4-Star soundheads. (Not shown is a special rewinder for the 5000-foot reels.) The photo below is a close-up of the non-operating side, showing the installation of Simplex X-L "floating" type take-up assemblies on the 5000-foot magazines. To allow for the forward tilt of the larger upper magazines, the projector was moved back 8 inches, which necessitated relocation of all feeder wiring under the pedestals. New wiring also had to be installed for the selsyn electrical motor interlock control. Another modification was the use of 2½-inch wedges for the larger lower magazines to prevent their striking the pedestal bases. The theatre also installed a Walker "H. I." screen in a tilted-back position approximating 10° in order to partly compensate for a projection angle of nearly 20°. The complete installation, including the design of special frames to accommodate removable porthole extensions for regular X-L take-ups, was made by Seth H. Barnes, member of IATSE local Number 414.



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Supervision of Booth and Stage

ONE OF THE funniest true stories concerning newcomers to showbusiness came out of Texas recently, when a young couple with absolutely no theatre experience decided to go into the drive-in field and construct their own drive-in at a minimum of expense, employing no architects or technical advisors whatever. The husband visited a number of drive-ins and got measurements for the picture throw from projector to screen, size of screen, placements of speakers, etc. He neglected, however, to examine the projection booth.

When the time came for them to purchase their booth equipment, they were astounded when told they would need *two* projectors, instead of the *one* they had planned on buying. Believing advantage was being taken of their inexperience, they wandered out without explaining their reasons. Visiting a second supply house, they were once again offered *two* projectors, and they naturally thought the first salesman must have telephoned ahead to tell others about the "suckers" loose on film row.

At the third supply house, they got the manager and carefully explained they were *not* suckers and only wanted *one* projector. This gentleman was smart enough to sit them down and get a signed contract, with sizeable down-payment, for *one* projector. Only afterwards did he invite the young couple to visit a nearby theatre with him, where he gently broke the facts of theatre



THIRD ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES

life to them as he showed them the interior of a projection booth. *Two* projectors for uninterrupted projection of a program came as a rude shock to them. By his tact and cooperation this manager, incidentally, won two customers who should stick by him for life!

Not all who enter the industry in the field of exhibition have as little knowledge of the technical requirements as these two young people had, but for the benefit of the newcomer we will briefly review the basic equipment necessary.

BASIC BOOTH EQUIPMENT

The heart of the booth is its projectors, which are mounted on heavy bases, with reel housing (called magazines) above and below each projector mechanism, or "head," and with a lamp at the rear.

A great amount of light is required to project the small film image (called a frame) from booth to screen and enlarge it 300 times or more. To produce this amount of light, a pair of positive and negative carbons are used to form an electric arc in much the same manner as the old-fashioned street arc lamps (if you are old enough to remember them). Direct

current for these lamps is furnished by means of current rectifiers or generators.

The sound system begins in the sound "head," where a minute beam of light is directed through the sound track on one side of the film, on to a photoelectric cell which converts the shadowy pattern of light waves into electrical energy. This energy is conducted by wire, first to amplifiers for proper increase of its power, and thence to loudspeakers behind the screen, which create the sound according to the "pattern" of the electrical energy acquired from the sound track on the film.

In theatres featuring stage attractions, there is one, perhaps more, spotlights in the booth. Many theatres also have a light projection machine which will project slides on the screen, or color effects against stage curtains.

Most booths have record players, taking all the different speed records, for "mood music" at the opening and closing of the theatre, and for intermissions. (Selection of these records, by the way, should receive careful attention from the manager so that they may fit in well with the various occasions of their use.)

There will probably be also a remote curtain and lighting control panel in the

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Highly effective by daytime, they may also be illuminated by floodlights, spotlamps, gooseneck reflectors or fluorescent tubes. Consist of a series of best grade 18-gauge stamped steel panels, seven inches high, that comprise both the background and letter mounting arrangement. The uprights are of 16-gauge metal, galvanized after fabrication. The unit also includes an attractive 2" border which is an integral part of the background, and easily attached end pieces. Two-thirds the cost of porcelain enamel. Finished in a newly developed baked enamel which by long, exhaustive tests has proved to be chip-proof, shock-proof, alkali-resistant, and salt-spray resistant.

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A mechanical hand facilitates the servicing of high panels, particularly those which heretofore could not be changed.

WITHOUT THE USE OF LADDERS!

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14-ft. length (for signs with top row up to 20 feet) \$30.00

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booth so the operators may open and close the stage curtain, and operate a dimmer bank which raises and lowers the "house lights" in the auditorium. Where stage shows are not presented, this is an efficient method of operation, since it eliminates the need for stage personnel.

Volume controls for a house public address system are also frequently located in the booth so the operators can control this sound much as they do the volume of the motion pictures sound.

Everything in the booth must be fire-proof. There will be a metal work bench, and apparatus for rewinding the film after each reel has been shown. Adjacent to this will be film cabinets, which are a series of numbered pull-out drawers where all film is stored when not in use.

Film measuring devices, reels, film splicers and other small related paraphernalia all have their proper place on the work bench and in metal cabinets in the booth.

These, then, are the *basic* items of booth equipment; however, spare parts, sound tubes, carbon supplies, etc., also have their proper place in the booth, or nearby.

S.O.P. FOR THE BOOTH

The manager should work out for his particular theatre, in conjunction with his projectionists, a Standard Operating Procedure for the booth. While this will vary from theatre to theatre, there are certain basic principles upon which all these procedures are based.

For a manager to appreciate the problems of the booth, he should have a general "working knowledge" of the booth operations, which will entail some study and the co-operation of his projectionists in learning first-hand the practical application of his studies. It is not necessary that a manager have detailed knowledge of projection, sound, etc., but he *should* know the basic principles involved and have a general idea of the component parts of the equipment and their proper functioning.

"Richardson's Bluebook of Projection" has been a standard textbook on booth operations for many years and is suggested as an appropriate source of authoritative information for managers and projectionists alike. Using this as a guide, a manager can improve his appreciation of the apparatus and processes by which a screen performance is produced.

It is the manager's responsibility to "set up" each show—that is, to give the projectionists the order in which each element of the program is to be run. Lighting cues, special music or other effects desired should also be outlined. Working from this list, the projectionists will proceed to inspect the film and align the reels in the storage cabinet in the order they are to be used.

Customarily the film exchanges inspect

film before shipping to each theatre, but that does not relieve the projection staff at the theatre of all responsibility for its condition. It is good practice to remount the film on well made reels kept at the theatre for this purpose. At the same time, the film is measured for exact footage, so that the program can be properly timed.

In the days of silent pictures, the film could be speeded up or slowed down to suit a schedule (which was usually geared to a fast turnover of audiences). Sound film, however, must be run at a standard rate of speed of 90 feet per minute or there will be distortion of the sound. Schedules, therefore, are less elastic; they are easily calculated, however, from the footage of each subject on the program.

Inspection of each new program should be made *the day before the show* is to open, if at all possible, so as to permit any last minute changes and to minimize the bugaboo of a "*missout*" (non-delivery of scheduled film).

Buzzer signals to the booth for correction of sound or projection defects, has been fairly well standardized as follows:

*One buzz—Increase sound two points;
two buzzes—Decrease sound one point;
three buzzes—Correct projection.*

At the first show of each new program, it is customary for the projectionist on duty to keep a cue sheet and record each correction as "buzzed" by the manager during this very important showing. Thereafter, during the run of the program, the projectionist can increase or decrease sound according to cue without need of further prompting from the floor.

COMMON BOOTH PROBLEMS

In any enterprise involving the human element, there are bound to be problems which are essentially human errors. The booth is no exception to this, though every effort should be made on all sides to minimize such occurrences.

Occasionally an operator will miss a changeover, leaving the screen blank for a few seconds or longer. These cue marks are small dots or perforations in the upper right hand corner of the screened picture—a first dot appearing when it is time to start the motors on the "dead" machine, followed by a second dot about 10 seconds later to cue the changeover. In houses employing two operators on each shift, there is very little excuse for missing a changeover, as both men should be at their machines and should call out the observation of cues to each other.

Probably the most exasperating error is using the wrong reel of film! Usually the audience lets out so many cat-calls and hisses that this is quickly discovered in the booth as well as on the floor (there have

(Continued on page 27)

For Dependable Performance at Your Drive-In Theatre

Try this Wiring
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Low-Cost Underground
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Koiled Kords



For ALL
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Both these stellar attractions can be "booked" through your theatre supply house or local electrical distributor. Always specify **Koiled Kords** when you order in-car speakers or heaters.

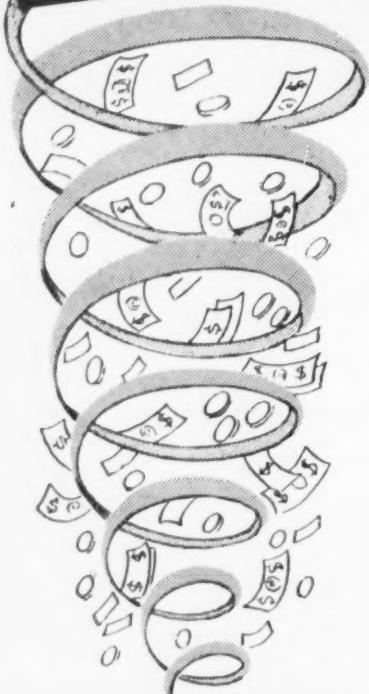
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Revenue lost through ticket manipulation or employee connivance can doom your operation. (Last year, America's theatres lost over 15 million dollars through improper ticket handling.)

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There's Hope (We Hope) for Small Town Exhibitors



AS IN politics, economics and international relations, confusion reigns in the world of the cinema. Probably there has been no other time in history when there was more uncertainty in the affairs of man. Then again, it might be that mankind has needled itself for so long that his nervous constitution can no longer cope with what is just the normal confusion that has always existed.

We're a little "confoosed" about just which is the case. Certainly it is true in this industry that we have needled ourselves and each other so long that we are approaching this "promised land" of 3-D Paradise through beach-heads of confusion that makes the noise of early-day sound seem like a Quakers' meeting.

We were just a colt kicking up our heels at the experience of ushering in those days of the late 20's and early 30's when the exhibitors of the nation started reserving separate wings in all the mental institutions because every time Marie Dressler's lips moved Wallace Beery's voice filtered out to the audience.

To get into exhibitor conventions in those days you had to know the secret word and sign. The sign consisted of grabbing a handful of your own hair and pulling it out by the follicles; the password was: *It's out of sync!*

There was a period of utter confusion that had an exhibitor stealing his wife's velvet drapes and hanging them in "bouncey" corners of his auditorium. He found himself puzzling over such words as *acoustics, frequencies, vacuum tubes, decibels*, and others such. Finally he gave up trying to understand that kind of pigeon-English, turned it over to an expert and went back to showmanship to earn enough "scratch"—at ten and 25 cents in those days—to pay for the monstrous thing that had invaded his projection room and turned his peace of mind into a snake pit.

Just like the inevitability of a war's end, or the birth of babies, confusion always settles down with some form of standardization. Standardization in sound came and

you started seeing exhibitors with hair on their heads again.

The moving finger wrote and the scene dissolved into a parade of technical experts marching across the stage with capacitors for brains, vacuum tubes for hearts, and voltmeters where a wrist watch used to be. The atmosphere of the carnival was replaced by the exactness of the laboratory. The technician became an integral part of show business. Acoustical engineers were sometimes described as "scientists trying to measure the number of bounces in a flea's belch"; however, we were standardized. The projectionist became a normal human being at about the time the Depression was over, and the exhibitor could get back on the golf course.

We shudda known it was too good to last. It was bound to blow up sooner or later. Yep, and the igniting spark which set off the charge came from a rusty old gun that had been lying around for a quarter of a century and nobody even knew it was loaded! Now a lot of us are wondering when we are going to be able to get up off the floor.

Hunching upon one elbow, we read a lot about it. Facts are scarce, but plenty is said and printed. You read and you wonder and maybe you pray a little that one of these gadgets will be *it* and that it will fill your house, maybe for less than 50% of the take. Then, with the smoke cleared out of your head, you wouldn't feel addle-brained any longer, and maybe you might get to do a little fishing again.

"The miserable have no other medicine, but only hope"—so sayeth the Bard. Not that we're so terribly miserable, we small towners, but we'll nevertheless take a little shot of that hope. Good pictures still draw (that's a platitude of no mean proportions); they always did—but some of the "dogs" did, too—a few years back! You buy good pictures from every film company—just ask the salesmen. They're all good, they say. But that only adds to the confusion. After all, when we talk about good pictures we are simply referring to a

FOR THEATRES OUTSIDE
U. S. A. AND CANADA

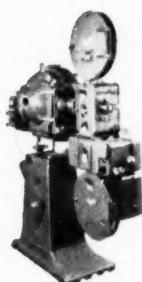
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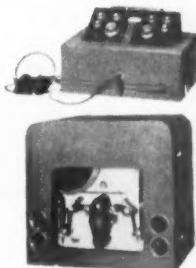
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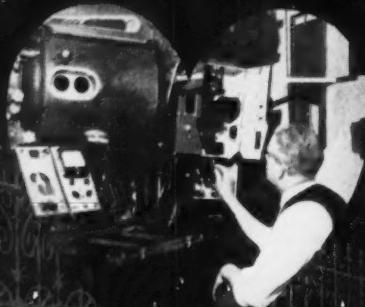
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Free planning service.

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majority opinion of the paying public. If enough of them *pay*, the pictures are *good*.

But to get back to this hope thing: We see a glimmer of hope through the current fog. It looks like a row of bright and shiny dollars, so we're not going to let loose of that proverbial straw. We know that if we can stay out of the strait-jacket long enough to let the confusion die down, there will be compensation beyond the mere satisfaction of being self-employed, something more than just subsistence, which has become the standard of small town theatre operation.

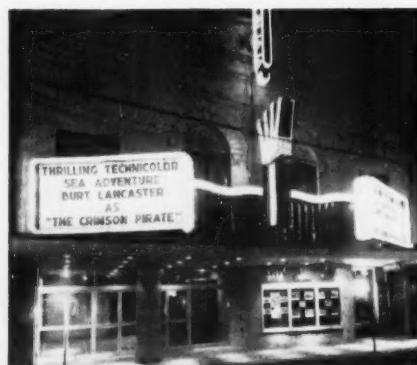
Seems to us that during this period of random announcements and furious experimentation we will have to endure the disease of confusion until the bugs are licked. It means watching expenditures now, cutting corners so as to have enough wherewithal to install whatever system is finally settled on by the majority of the producing companies.

I'm talking about the little fellows who can't afford to experiment with every new system that's announced. They must wait until the technique is all set. They can afford to buy only once! We small operators know that all of us would, once the present confusion settles down, be willing to shoot the works *again* in a demonstration of faith that the movies are here to stay.

Then, when we have the motion picture again standardized in sight and sound, we can look forward to the day when pictures can be viewed while lying down. We are not technically minded enough to develop the idea, but we've begun to wonder also about a system that will have on each seat little electrodes which the patron can wear like headphones to produce a sensation of touch, and possibly smell.

Guess we'd better quit thinking and just go lie down for awhile.

Charlie



Modernization of the Empress theatre in Fairbanks, Alaska, recently included installation of a new marquee made by Neon Products, Seattle, for the B. F. Shearer Company, with Wagner attraction panels. The sign opening measures 8 feet wide.

Supervision of Booth and Stage

(Continued from page 22)

been times, incredibly enough, when the continuity of a picture was such as to defy the audience to detect such an error!—with the result that at the end of the day no one knew why the schedule was so far off). Projectionists should be careful to check and recheck the reel before loading film into a projector.

More complicated problems, such as mechanical break-downs, are bound to arise in the operation of equipment. In many cases the more simple of these problems can be solved quickly by projectionists themselves. Sometimes, however, the break-down is of such serious nature as to go beyond the technical "know-how" or tools of the projectionists, which means that expert assistance must be called in. To cover such situations, as well as to prevent them, inspection and repairing may be contracted for with service companies organized specifically for this purpose. Their field engineers are available on short notice for emergency repairs.

SAFETY IN THE BOOTH

The safety of patrons of a theatre must constantly be borne in mind by all managers. The greatest fear comes from the dread cry of "fire"; accordingly, steps should be taken to prevent any such occurrence. Because of the inflammable nature of some film (safety film, however, is now generally used) and the possibility of flash fires in the booth, there are certain definite rules which should be laid down and strictly adhered to. They are outlined as follows:

1. NO SMOKING IN THE BOOTH. The reasons are obvious.

2. CLOSED MAGAZINES OF PROJECTORS IN USE. This will prevent fire jumping into the main reels in event of a break in film.

3. TEST FIRE SHUTTERS REGULARLY. Fuseable links hold up the metal covers which should drop over each port-hole in event of a fire. These should be dropped manually to test smooth action.

4. KEEP FIRE EXTINGUISHERS CHARGED AND HANDY. At regular intervals all extinguishers should be recharged. Some times there is temptation to use the carbon tetrachloride from the small hand extinguishers as a dry cleaner—check against this.

5. SET UP EMERGENCY ROUTINE. Provision should be made for notifying fire department and theatre management immediately in event of an emergency in the booth. This should tie-in with

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3-D Interlocks

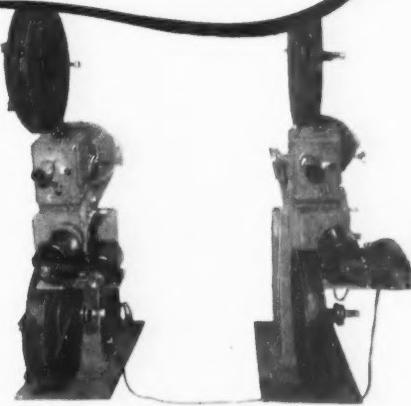
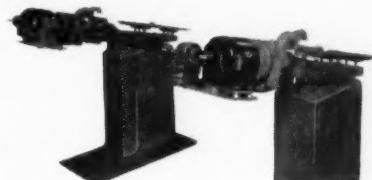
- **MECHANICAL or ELECTRICAL**

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No Moving Projectors back from Booth Wall

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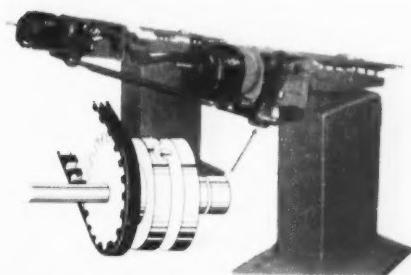
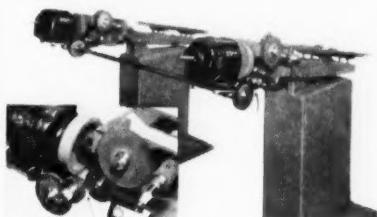


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the house routine for evacuating patrons.

6. **PROVIDE FOR EVACUATION OF BOOTH PERSONNEL.** Study should be made of the booth to see that there is little or no chance of a projectionist being trapped in by a flash fire.

7. **VISIT THE BOOTH REGULARLY.** Being somewhat removed from the theatre floor, the booth is not visited and inspected as regularly as other parts of the house. Regular inspections by the manager should be scheduled while the house is open.

THE STAGE

The presentation of stage shows in conjunction with motion pictures has been on the decline for a number of years, but it is, nevertheless, a phase of theatre operation with which all managers should be somewhat familiar. And if yours is a theatre equipped to present stage shows, it may be found that an occasional stage show is a welcome change for your patrons.

It is on the stage that the newcomer is confronted with the most bewildering technical terms peculiar to the theatre. These should not frighten one away, but some effort should be put forth to learn these "tools of the trade." Some few of the more important items in a glossary of stage language will be briefly explained as we go along.

Looking at a bare stage with the lights on, we find the electrician's switchboard at the left as we face the stage. This will have a number of dimmer banks, which raise and lower the various lights on stage. Just behind the electrician along the side wall of the stage are the *lines* which raise and lower the stage scenery. These lines are counterweighted to balance each piece of scenery hung on the battens overhead so they may be easily handled manually and flown out of sight until needed. The motion picture screen may be so flown, while the speakers may be flown or rolled to one side of the stage.

An asbestos curtain at the extreme front of the stage is standard equipment in the older houses, with a house *border*, *legs* and *curtain* just behind it. The border is the drapery across the top of the proscenium opening; the legs are drapes down the side, while the curtain, of course, opens just behind this masking. The purpose of legs and borders is to mask off mechanical equipment from the view of the audience, as well as to provide scenic effects.

Lighting is one of the most fascinating aspects of stage productions and calls for experience in stage effects and a "feeling" for color in setting the scenes. It can make or break a show and for that reason is given more than passing interest by both the artists who know the ins-and-outs of stage effects, and the manager who wants

to build an interesting stage show for his patrons. The neophyte manager might well study some of the fine textbooks on lighting, as well as experiment with the color wheels on the spotlight against various backgrounds.

Many light sources are available on the well-equipped stage, including the *footlights* and *border lights* (overhead) as well as *baby spots*, which can be placed strategically to light particular scenes, and *olivets* for sweeping light over a broad area; and off-stage *spotlights*.

A show which can be seen but not heard from every seat in the theatre is an abomination to patrons, so an item of importance for the stage is a modern public address (p.a.) system with a number of microphone outlets placed at different points on stage and in the orchestra pit for full coverage.

If the time comes to buy new p.a. equipment, do not try to economize by buying the cheapest set or you will end up with a "tinny" effect and poor coverage. Get the best and have the installation supervised by a recognized sound engineer who can locate the speakers and balance the system for full coverage of the auditorium.

DRESSING ROOMS

Actors do not expect too much in the way of dressing room facilities in houses not normally playing stage shows; even so, the rooms available should be made as comfortable and usable as possible. The man-

ager who wants stage performers to go away with a good opinion of his theatre will see that *clean* dressing rooms are available, with some furniture for resting between shows. And it will be found that any little special touches, such as providing ice water or special directory information regarding the town and interesting things for visitors to see, are truly appreciated by the artists.

House rules for stage personnel, such as the wearing of stage makeup outside the theatre, directions for using house phones, location of all facilities in the theatre, and policy for passes to other theatres in the town, etc., should be posted backstage.

S.O.P. FOR THE STAGE

A regular routine should be established by the manager for handling all matters relating to the stage. This must necessarily be worked out in conjunction with the union, if yours is a union house. To be covered are such matters as the number of stage hands and electricians needed for different types of stage shows; working hours and pay scale for setting up the show; size and pay of crew working the show; scheduling the removal of stage equipment at the conclusion of an engagement.

Union contracts should contain clauses covering all these provisions, as their clarification in advance will contribute to smooth operation with a minimum of headaches. In the old days there was considerable labor strife in the theatre world, but today's operations reflect a more friendly and cooperative attitude on both sides. Reaching agreements on all questions involved in contracts of this nature should be mostly a matter of common sense plus an appreciation of the economic problems involving *both* parties.

In addition to their duties on stage, houses employing one or more regular stage hands usually put certain matters of house maintenance under them. Frequently this includes taking over the lighting of the entire theatre and marquee, and correcting minor electrical defects within the scope of their training. Certain phases of the engineering, such as operation of the air-conditioning system, might be made their responsibility if there were not a regularly employed engineer.

Naturally the maintenance of the stage equipment is one of the continuing duties of the stage hands, and it should be followed through regularly. The manager must check to see that there is not too much "borrowing from Peter to pay Paul," leaving some equipment bare of necessary parts so as to supply other equipment.

Stage management is a field by itself and the reader interested in it is directed to the many books on stagecraft, many of them available through public libraries.

"Magic Voice" Describes New Films to Patrons

To impress upon his patrons the name and dates of coming film attractions to be shown at the Louis theatre in Chicago, manager Hugh S. Borland has installed a recording device in the outer lobby which is known as the "Magic Voice." It consists of an ordinary wire recorder located in the manager's office and connected to a speaker hidden out of sight in the lobby.

A typical announcement heard by patrons as they leave the theatre is as follows: "Good night, folks, hope you have enjoyed the show. This is the Magic Voice speaking. No use looking around as you can't see where I come from. Baffling and mystifying, isn't it? Now I wish to inform you about our next attraction tomorrow and Saturday. You'll see two of your favorite stars (their names are given) in a thrilling drama of the West. [Then another feature is announced along with its stars and a 'catchline.']");

The recorder was promoted at no cost to the theatre, with credit being given in a screen trailer to the Radio Service and Record Mart, Chicago, for providing the "new, revolutionary advertising idea." Mr. Borland has also publicized the system in his weekly film program.

THEATRE SALES

Catering to the Youngsters At the Drive-In Snack Bar

Paying special attention to children at the refreshment stand is considered a most important phase of "good public relations" at the Raleigh Road Drive-In at Fayetteville, N. C. Here is how they carry out the slogan, "Where Children Are Catered To, Not Hollered At!"

By E. Y. STAFFORD

District Supervisor for
H. B. Meiselman Theatres, Charlotte, N. C.

IN 25 YEARS of managing theatres, with the past six spent at drive-ins in Miami, Fla., and North Carolina, I have come to realize the extreme importance of maintaining good public relations in all phases of theatrical operation. This includes the running of the drive-in refreshment stand, where it seems to me building good will has been neglected in a number of vital respects.

Foremost among these latter is giving special attention to children as "customers" at the drive-in snack bar. Now it is true that many drive-in managers cater to the small fry in other ways. In the majority of situations, for instance, children are admitted free of charge. Also, at a good

many drive-ins, elaborate playgrounds have been installed for their enjoyment.

But very few, yes, far too few operators have taken the youngsters into consideration when it comes to the design and operation of their refreshment stands. Ask them about it, and they'll say: "Those little

devils! They only cause me trouble, and I don't make a dime off them!"

If these operators would only stop and think, however, they would realize they can't make half as many dimes without the children and their good will. And if you're going to count on them for future



Children have no difficulty making themselves seen in order to receive service at the Raleigh Road drive-in's refreshment stand, as demonstrated above. Behind the counter is E. Y. Stafford, district supervisor for H. B. Meiselman Theatres, Charlotte, N. C. who treats the youngsters as "customers".



Tree stands with candy hanging from the limbs have been found to have a special appeal for youngsters at the Raleigh Road. The trees are spotlighted and carry items the younger set particularly likes.

patrons, you had better count them in now!

And just how can you do that in regard to refreshment merchandising? Well, for one thing you should consider them in the actual design of the stand itself. One section of the counter should be low enough so that a small child can see over it and at the same time be easily spotted by your attendants. Nothing makes a parent angrier than to send his child to the snack bar and then wait 20 to 30 minutes for him to return — all because the little fellow couldn't make himself seen!

I'll bet your own counter is too tall for most 8 to 10 year olds. The answer, of course, doesn't lie in rushing about to remodel the entire stand. Heck, just a 10-foot section lowered with a sign swung over it reading "Kiddie Counter" would do the trick. And if you do this you will make a lot of kids feel they are wanted

in your refreshment building and mothers and dads will consider you thoughtful.

Another means of pleasing the youngsters is to merchandise certain candies or other products with displays especially designed for their interest. For instance I have arranged what I call "candy trees." These are two small trees which have candy hanging from their limbs, spotlighted and carrying items the kids go for.

Then, too, you could decorate your "snow cone" machine like an ice cream mountain. There are any number of such ways you can get the small fry talking about your refreshment stand.

Sure, I will grant you won't make too much profit out of the items stocked just for the kids. But in the long run you will gain more good will than your cash registers could ever hold.

In addition to the consideration of chil-

dren at the refreshment stand there are other ways of building good public relations there. One of these is in regard to prices. Don't try to make a world's fair out of your operation by charging prices that are too high! I have noticed some mighty "big" theatre operators becoming too selfish about this.

Nobody denies you the right to a reasonable mark-up. But learning early just where to stop in your prices is mighty important. Folks don't mind paying a reasonable price for your merchandise, but they are going to shy away from the fellow who persists in being away out of line.

HANDLING CAR SERVICE

And, finally, in regard to public relations in refreshment operation, there is the matter of providing car service to patrons. While this practice can bring in much extra revenue, it will also cause complaint unless properly handled.

Every location, of course, offers different problems. Here I have found a system that works well and pleases the patrons at the same time. I have four attendants who work the field each night, two on each side. Just before the newsreel I run a short trailer announcing that car service is available to patrons desiring it. They are informed that all they have to do is to turn on their parking lights, and the attendant will come for their order.

We do not allow the boys to approach any car unless the parking lights are turned on. In this way no one is annoyed by horns blowing or lights blinking. The boys work on a commission and do pretty well—particularly during the summer months.

Incidentally, during our intermission period, we use a combination refreshment selling trailer with a clock trailer. The clock trailer has been cut in half, making it of 5 minutes duration. It works, too!

In conclusion let me repeat the point that is most important in public relations at the drive-in. That concerns the children. Don't forget them . . . and they won't forget you or your theatre!



The full length of the Raleigh Road's refreshment counter is shown at left, with Mr. Stafford standing in front. As part of the drive-in's program for children a free Easter egg hunt was held recently and promoted as shown below.



Popular favorites bring 'em to the **BOXOFFICE**



For extra profits... display popular
Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum



AG 142



The Drink Machine You Asked For!

Serves 1500 Ice Cold Drinks

As Fast As You Can Draw Them!

Simplified Design Minimizes Service Problems!

Here is the drink machine you asked for...the revolutionary, new Manley "ICE-O-BAR."

Now you can handle large crowds...meet peak period demands...by serving cold drinks just as fast as two operators can draw them! Now you can be sure every drink will be *ice cold*—whether you draw one drink or 1000! Now you can forget all troublesome, expensive service problems!

Manley developed the "ICE-O-BAR" to meet recommendations made by hundreds of concession and fountain operators like you. That's why *you* can be sure the "ICE-O-BAR" has all the advantages *you* want in a drink machine.

The "ICE-O-BAR" guarantees ice cold drinks during peak rush periods. A double-action icemaker coil builds up a 4-inch bank of ice...reserve cooling for more than 1000 drinks. Operating the special water circulator, the "ICE-O-BAR" will cool this volume *on continuous draw*. This capacity is based on 80-degree incoming water. With 65-degree water, the "ICE-O-BAR" will serve more than 1500 ice cold drinks just as fast as two operators can draw them!

The "ICE-O-BAR" is also unparalleled for easy operation and service. Never before has such simplicity and efficiency been developed in a beverage dispenser. Any local refrigeration man can easily install and service the "ICE-O-BAR" because of its uncomplicated design and use of standard parts. Operating the "ICE-O-BAR" is just as simple as pouring a glass of water. Pre-cooled syrup is gravity-fed...syrup pans are quickly refilled from the top.

The sensational Manley "ICE-O-BAR" is equipped with stainless steel faucets...can be fitted for any desired combination of carbonated or plain water, for two or three flavors. Features easy-to-clean, white, baked-on enamel...formica top. Overall dimensions: 33½" wide, 45" high, 24" deep.

Make sure you're ready for thirsty summer crowds. Don't delay. Send in coupon...right now...for complete details on the new Manley "ICE-O-BAR"—the best drink machine ever made.



MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

Don't Miss Big Profits!
MAIL THIS COUPON TODAY!

MANLEY, INC.

Dept. MPH-553

1920 Wyandotte St., Kansas City 8, Mo.

- Please have a Manley representative call right away.
- Send complete information on the new Manley "ICE-O-BAR."

Name _____

Firm _____

Address _____

City _____ Zone _____ State _____



R

efreshment operators can reach that figure through proper management and advertising, declares Mrs. Jane Harris of the Fiesta drive-in at El Paso, Tex. Here she tells of the methods she uses in merchandising, purchasing and service for that operation.

"IF A drive-in snack bar is properly managed and advertised to theatre patrons, you can easily average 75% of the gate, and even more at times." This is the conviction of Mrs. Jane Harris, refreshment stand manager and cashier for the Fiesta Drive-in theatre, a Bearden Theatres' operation, owned by W. O. Bearden and J. B. Beeson, and located four miles west of El Paso, Tex., on the Mesa Highway.

Mrs. Harris originally gave her appraisal in replying to BETTER THEATRES' survey of vending practices conducted early this year. That 75% figure is such an ambitious one, and speaks so well for the way the Fiesta's snack stand is conducted, that we asked Mrs. Harris to tell about her methods of operation. In doing so she gave much credit for favorable results to her husband, Bob Harris, who as manager of the Fiesta "naturally has a big interest in the snack bar."

To both of the Harrises the drive-in refreshment building is not "just a place for us to serve food." They liken it to the lobby of an indoor theatre as a place for meeting and becoming acquainted with their customers. "Either my husband or I try to be present there at all times," Mrs.

Harris says, "to carry out this purpose."

The method of service used at the Fiesta is cafeteria style. The most popular item is frankfurters, and the brand used is Armour and Company's. The intermission trailers provided by that company have proved quite successful in promoting

sales of refreshments, Mrs. Harris reports.

Other merchandise sold includes hamburgers, popcorn, Sno-cones, candy, three cold drinks (Coca-Cola, root beer and orange), coffee, hot chocolate and cigarettes and cigars. In addition a complete fountain service is offered, featuring cones, dixie cups, sodas, malts, milk shakes and five flavors of sundaes. "We make our own ice cream," says Mrs. Harris, "because it is more profitable that way. We make a very rich cream for the cones, etc., but can make it with less butterfat for malt cream."

EMPHASIZING QUALITY

First consideration is given at the Fiesta to the quality of merchandise sold. "We serve only the best and most popular brands of merchandise," says Mrs. Harris, adding that "we keep a close check and anything that doesn't move fast we discontinue. We try to serve things that make the most profit but at the same time give the customer the most and best for his money."

And in merchandising the food she puts an emphasis on three qualities: attractive displays, speedy service and cleanliness. "The more a customer can see, the more

(Continued on page 73)



The cafeteria system has been found to have a number of exceptional advantages for speedy and efficient service at the Fiesta drive-in. Mrs. Jane Harris, manager and cashier, is shown above standing in front of the counter with her husband, Bob Harris, manager of the drive-in.



The outside rail in the Fiesta's cafeteria is far enough from the counter to permit customers to pass one another, and this helps also to speed service. The Harrises' son, Jim, is shown enjoying a snack at left above.

Candy Wrappers without 10¢ Label Planned for Benefit of Theatres

Q But survey of refreshment operators shows many of their patrons object to paying 11 and 12 cents for the "large size" candy bars

DO THEATRE patrons object to paying an extra penny or two for regular "nickel-size" and "dime-size" candy bars? Operators of other candy retail outlets, particularly at newsstands, have found a resistance among their customers to bars priced at 6¢ or 7¢ and 11¢ or 12¢. As a result, many of them have not been able to take advantage of this means of adding to their profits on candy.

That this same reluctance to pay the increased price does exist among theatre patrons, too, is evidenced in results of BETTER THEATRE's fifth annual survey of refreshment vending, reported on in detail in the 1953 BETTER THEATRES GUIDE, published in March. The survey showed that 75% of the theatres polled have not adopted the practice of so raising the price of candy bars. And many of the theatre operators responding took special note of the subject.

Speaking for the majority was a manager in Cornell, Mass., who said that "Selling dime bars for 11¢ does not make for good will. It hurts gross sales rather than increasing the gross from the extra penny revenue."

And an operator in Washington, D. C., who experimented with the increased price found that sales doubled when he went back to the straight nickel and dime charge. "We have found that customers often purchase two bars instead of one when the price is 5¢ and 10¢," he said.

Similar experience was recounted by the owner of a large theatre in Chicago. "I lost business from the increase in 10¢ candy bars. Many of my customers began bringing in their own," he said.

REMOVING PRICE LABELS

In contrast to this attitude, the publication *Candy Industry* recently found in a survey it conducted that many theatre operators have appealed to candy manufacturers to eliminate the price label from their wrappers for the theatre trade. The publication found further that some manufacturers are already doing this with their

dime-size candy bars and that others plan to do so in the future.

With the exception of theatremen, this report stated, all candy sellers, including jobbers, vending machine operators, independent retailers and chain store executives, prefer to have the price marked plainly on the product. As a concession to the theatres, however, most companies will make a second wrapper bearing the legend "Large Size" (or something similar) instead of the price.

A list of dime-size bars labeled *large size*, but without price marking on the wrapper when sold to theatres has been compiled by Lawrence F. Kerski, manager of the Merchandising Corporation, Milwaukee, who has been one of the leaders in the theatre candy field working for the omission of price tags on wrappers. Almost all the bars he has listed do have a dime price marking as wrapped for sale elsewhere. Mr. Kerski's list, as published in *Candy Industry*, follows:

Almond Joys and Mounds (Peter Paul); *Baby Mints and Milk Duds* (Holloway); *Bit-O-Honey* (Schutter); *Baby Ruth and Butterfinger* (Curtiss); *Cadbury Fry Dark and Fry Milk* (Cadbury Fry); *Chocolate Chew Ets* (Goldenberg); *Chocolate Covered Wafers* (Neece); *Clark Bar* (Clark); *Chlorophyll Mint* (F & F); *Hershey Almond and Plain* (Hershey); *Jordan Almond* (Banner); *Jujyfruits* (Heide).

Also *Kit Kat Bar* (Drake); *Lemon Drops* (Lusk); *Malted Milk Balls* and *Powerhouse* (Johnson); *Nestle Crunch* (Nestle); *Pine Brothers Cough Drops* (Lifesaver); *Pom Pom and Coconut* (Welch); *Terry Mints* (Terry); *Vicks' Cough Drops* (Vick); *Wagon Wheels* (Melster) and *Wayne Buns* (Wayne).

A number of the bars appearing on the above list were named by theatre executives responding to BETTER THEATRES' refreshment survey as being among their ten "best-sellers." The executives were also asked to give the price at which they sell these bars, and the following list comparing the percentage of those selling at 10¢ with those

selling at 11¢ or 12¢ indicates that most theatres still retain the dime price.

	Sell at 10¢	Sell at 11¢ or 12¢
Almond Joy	76%	24%
Baby Ruth	73%	27%
Butterfinger	77%	23%
Clark Bar	61%	39%
Hershey	77%	23%
Jordan Almond	75%	25%
Mounds	80%	20%
Milk Duds	75%	25%
Nestle's Bars	86%	14%
Terry Mints	90%	10%
Wayne Buns	75%	25%

A number of the bars appearing on the list are offered in two sizes—small (5¢) and large (10¢). When a further comparison is made, based on the BETTER THEATRES' survey, as to which size is offered by the larger number of theatres, the small size is found to be in the majority in most cases.

	Sell at 5¢	Sell at 10¢
Baby Ruth	63%	37%
Butterfinger	73%	27%
Clark Bar	78%	22%
Hershey	63%	37%
Jujyfruits	91%	9%
Milk Duds	52%	48%
Nestle's Bars	63%	37%
Terry Mints	50%	50%

15¢ ITEMS SELL WELL

A further phase of the *Candy Industry* investigation dealt with the sale of 15¢ candy items in theatres. "At least one of these items sells better than some dime bars," the report said, "and even 25¢ units have a market in this special outlet."

This theory is also substantiated by one of the respondents to the BETTER THEATRES' poll, who wrote that he is in favor "of many more 15¢ items. I find there is little sales resistance against them. One that we sell currently is just as popular as most dime bars."

And a theatre owner in Junction City, Kan., believes the candy companies are making a mistake in not putting out a "25¢ bar with a cost not to exceed 50% to the retailer. Ones we are able to get sell well."

THE THEATRE SUPPLY MART

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	48
Changeable letter signs; Front lighted panels for drive-ins. (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
63—American Playground Device Co.	61
Drive-in playground equipment. Direct.	
2—American Seating Co.	6
Auditorium seating. NTS and direct.	
3—Ashcraft Mfg. Co., C. S.	3rd Cover
Projection arc lamps (3A), rectifiers (3B). Unaffiliated dealers.	
4—Automatic Devices Co.	14
Curtain controls and tracks. Unaffiliated dealers and direct.	
5—Ballantyne Co., The	27
3-D interlocks (5A), selsyn motors (5B), 3-D kit (5C). Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 93, 105, 113, 116, 125, 133.	
6—Bausch & Lomb Optical Co.	65
Projection lenses. Direct and branches and dealers in all principal cities.	
7—Berezny Engineering & Mfg. Co.	48
Drive-in car counter. Direct.	
8—Canada Dry Ginger Ale, Inc.	36
Soda drinks (8A), beverage dispensers (8B). Branches in principal cities.	
9—Carbons, Inc.	15
Projection carbons. Franchise dealers.	
10—Century Projector Corp.	18
Projectors (10A), sound systems (10B). Dealers: 1, 2, 7, 9, 17, 22, 28, 32, 35, 39, 40, 44, 54, 57, 63, 65, 70, 72, 82, 86, 88, 96, 98, 99, 109, 112, 115.	
11—Coca-Cola Co., The	2nd Cover
Soft drinks (11A), dispensers (11B). Branches in principal cities.	
12—Concession Supply Co.	38
Distributors.	
13—Connolly, Inc., J. E.	39
Frankfurter grills. Direct.	
14—Continental Electric Co.	19
Rectifier tubes. Direct.	
15—Dawco Corp.	60
In-car speakers. Direct.	
16—Dayton Safety Ladder Co.	22
Ladders. Direct.	
17—Eprad	17
In-car speakers. Unaffiliated dealers.	
18—F & Y Building Service, The	47
Architectural design and building service.	
19—Forest-Harrison, Inc.	51
Rectifiers. Direct.	
20—General Register Corp.	24
Admission control system (20A), ticket issuing machines (20B). Unaffiliated dealers.	
21—Goldberg Bros.	18, 48, 51
Box-office speaking tube (21A), film rewinders (21B), sand urns (21C). Unaffiliated dealers and direct.	
22—GoldE Manufacturing Co.	18
Portable color spotlight. All dealers.	
23—Griggs Equipment Co.	48
Auditorium chairs. Direct.	
24—Helios Bio Carbons, Inc.	18
Projection carbons. Direct.	
25—Heyer-Shultz, Inc.	69
Metal projection arc reflectors. Dealers marked * and NTS.	

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Reference Number	Adv. Page	Reference Number	Adv. Page
26—Heywood-Wakefield Co.	57	47—Robin, Inc., J. E.	67
Auditorium chairs. Unaffiliated dealers and direct.		Motor-generators. Direct.	
27—Ideal Seating Co.	26	48—S. O. S. Cinema Supply Corp.	48
Auditorium chairs (27A), drive-in stadium seating (27B). Unaffiliated dealers.		Distributors.	
28—Indiana Cash Drawer Co.	43	49—Spacarb, Inc.	40
Cash drawer for drive-in concession sales. Direct.		Beverage dispensers. Direct.	
29—International Projector Corp.	4th Cover	50—Star Mfg. Co.	41
Complete projection and sound systems. NTS.		Frankfurter steamer and bun warmer. Direct.	
30—Klingl Bros.	67	51—Strong Electric Corp., The	11
Theatre lighting equipment. Direct.		Projection arc lamps (51A), rectifiers (51B). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 91, 92, 93, 97, 98, 99, 101, 103, 105, 106, 107, 108, 109, 111, 113, 114, 115, 116, 117, 118, 119, 122, 123, 125, 129, 130, 131, 132, 133.	
31—Koiled-Kords, Inc.	23	52—Supurdisplay, Inc.	42
Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.		Butter dispenser (52A), popcorn container (52B). Direct.	
32—Kollmorgen Optical Corp.	14	53—Telephone Answering & Recording Co.	3
Projection lenses. NTS and all dealers.		Automatic telephone answering equipment. Direct.	
33—LaVazzi Machine Works.	68	54—Theatre Seat Service Co.	59
Projector parts. All dealers.		Theatre chair rehabilitation service. Direct.	
35—Manley, Inc.	32	55—Vallen, Inc.	58
Soda fountain. Offices in principal cities.		Curtain controls and tracks. Direct.	
36—Marsh Wall Products, Inc.	13	56—Vocalite Screen Corp.	72
Decorative wallpanelling. Direct.		Projection screens. Direct.	
37—Master-Kraft Fixture Co.	39	57—Wagner Sign Service, Inc.	21
Custom-made refreshment counters. Direct.		Changeable letter signs; Front lighted panels for drive-ins (57A); back-lighted panels (57B); and changeable letters (57C). Dealers: 8, 10, 12, 13, 14, 15, 16, 17, 21, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 45, 55, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 91, 92, 96, 100, 101, 104, 107, 108, 109, 114, 115, 116, 118, 120, 122, 123, 125, 129, 131 and NTS Detroit.	
38—Motigraph, Inc.	45	58—Wenzel Projector Corp.	13
In-car speakers (38A), motor-generators (38B), sound systems (38C), projection arc lamps (38D). Trade television. Unaffiliated dealers.		24-inch magazines (58A), 23-inch reels (58B), projector heads (58C). Unaffiliated dealers.	
39—National Carbon Co., Inc.	4	59—Westrex Corp.	25
Projection carbons. All dealers.		Foreign distributors.	
40—National Super Service Co., Inc.	59	60—Whitney-Blake Co., The	23
Vacuum cleaners. All dealers.		Non-condit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	
41—National Theatre Supply.	55, 63	61—Williams Screen Co.	71
Distributors.		Projection screens. Direct.	
42—Poblocki & Sons.	47	62—Wrigley, Jr. Co., Wm.	31
Drive-in projection screen. NTS and direct.		Chewing gum. Direct.	
43—Prestoseal Manufacturing Co.	48		
Film splicers. Direct.			
44—Radio Corp. of America.	49		
In-car speakers. Dealers marked *.			
45—Raytone Screen Corp.	69		
Projection screens. Unaffiliated dealers.			
46—RCA Service Co.	26		
Projection and sound maintenance service.			



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the May 1953 issue—

.....
.....
.....
.....
.....
NAME _____
THEATRE or CIRCUIT _____
STREET ADDRESS _____
CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

4—Perrie Theatre Supply, 1006 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Miller, 2007 S. Vermont Ave.*

National Theatre Supply, 1981 S. Vermont Ave.

7—Pembroke Theatre Supply, 1980 S. Vermont Ave.

8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 235 Golden Gate Ave.

9—Pradley Theatre Supplies, 187 Golden Gate Ave.

10—B. F. Shearer, 243 Golden Gate Ave.

11—Western Theatrical Equipment, 237 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.

12—Service Theatre Supply, 2054 Broadway.

14—Western Service & Supply, 2128 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brent & Sons, 825 New Jersey Ave., N. W.*

16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Bernstein, 714 N. E. 1st St., Miami.

18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*

19—United Theatre Supply, 110 Franklin St., Tampa.

20—United Theatre Supply, 529 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1010 N. Steppen Dr.

Atlanta:

22—Capital City Supply, 181 Walton St., N. W.

National Theatre Supply, 187 Walton St., N. W.

23—Southeastern Theatre Equipment, 201-5 Luckie St., N. W.*

24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1311 S. Halsted Ave.*

26—G. O. Anders Co., 317 S. Dearborn St.

27—Gardner Theatre Service, 1238 S. Halsted Ave.

28—Movie Supply, 1318 S. Halsted Ave.

National Theatre Supply, 1325 S. Halsted Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

30—Gen-Bar, Inc., 442 N. Illinois St.

31—Mid-West Theatre Supply Company, 448 N. Illinois St.*

National Theatre Supply, 438 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.

National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2130.

[Canadian dealers and Foreign Distributors are listed on page 74]

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
(Sec. 34.9, P.L.R.)
PERMIT NO. 8894
NEW YORK, N. Y.



KENTUCKY

Louisville:

34—Fall City Theatre Equipment, 427 S. Third St.

35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hedge Theatre Supply, 1309 Cleveland Ave.

37—Johnson Theatre Service, 223 S. Liberty St.

38—National Theatre Supply, 220 S. Liberty St.

39—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 382.

MARYLAND

Baltimore:

40—J. F. Dunnigan Co., 12 East 25th St.

National Theatre Supply, 417 8th St., Paul Place.

MASSACHUSETTS

Boston:

41—Capital Theatre Supply, 28 Piedmont St.*

42—Ice Cifre, 44 Winchester St.

43—Independent Theatre Supply, 29 Winchester St.

44—Massachusetts Theatre Equipment, 20 Piedmont St.

National Theatre Supply, 37 Winchester St.

45—Standard Theatre Supply, 78 Broadway.

46—Theatre Services & Supply, 38 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 288 W. Montcalm St.

48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.

49—McArthur Theatre Equipment, 454 W. Columbia St.

National Theatre Supply, 2312-14 Cass Ave.

50—United Theatre Equipment, 106 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliot Theatre Equipment, 1110 Nicollet Ave.

53—Freud Theatre Supply, 1111 University Ave.

54—Independent Theatre Supply, 78 Glenwood Ave.

National Theatre Supply, 58 Glenwood Ave.

55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*

National Theatre Supply, 223 W. 18th St.

57—Shreve Theatre Supply, 217 W. 18th St.

58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

59—McCarthy Theatre Supply, 3330 Olive St.

National Theatre Supply 3212 Olive St.

60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantine Co., 1712 Jackson St.

National Theatre Supply, 1610 Davenport St.

63—Quality Theatre Supply, 1515 Davenport St.

64—Western Theatre Supply, 214 N. 18th St.

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.

National Theatre Supply, 662 Broadway.

Auburn:

67—Auburn Theatre Equipment, 8 Court St.

Buffalo:

68—Brooks Theatre Equipment, 402 Pearl St.

69—Eastern Theatre Supply, 406 Pearl St.*

National Theatre Supply, 408 Pearl St.

70—Parkline Theatre Supply, 505 Pearl St.

71—United Projector & Film, 226 Franklin St.

PENNSYLVANIA

Philadelphia:

70—Blumberg Bros., 1305-07 Vine St.*

National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

70—Alexander Theatre Supply, 84 Van Brumm St.*

70—Atlas Theatre Supply, 402 Millenberger St.

National Theatre Supply, 1721 Blvd. of Allies.

70—Superior Motion Picture Supply, 84 Van Brumm St.

Wilkes Barre:

71—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

72—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

73—American Theatre Supply, 318 S. Main St., Sioux City.

TENNESSEE

Memphis:

74—Monarch Theatre Supply, 402 S. Second St.*

National Theatre Supply, 412 S. Second St.

75—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

76—Hardin Theatre Supply, 714 South Hampton Rd.

77—Herbe Bros., 405 S. Harwood St.

78—Modern Theatre Equipment, 1910 Jackson St.

National Theatre Supply, 300 S. Harwood St.

79—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

79—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

79—Alamo Theatre Supply, 1303 Alamoosa St.

UTAH

Salt Lake City:

72—Intermountain Theatre Supply, 264 E. First South St.

73—Service Theatre Supply, 256 E. First South St.

74—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

75—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

76—American Theatre Supply, 2300 First Ave., at Bell St.

77—Inter-State Theatre Equipment Co., 2226 Second Ave.

National Theatre Supply, 2319 Second St.

78—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

79—Charleston Theatre Supply, 505 Lee St., Charleston.

WISCONSIN

Milwaukee:

73—Manhard Co., 1705 W. Clybourn St.*

National Theatre Supply, 1627 N. Eighth St.

73—Ray Smith, 719 W. State St.

74—Theatre Equipment & Supply, 641 N. Seventh St.

THEATRE SALES

Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gum widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 53.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INCORPORATED,
100 Park Avenue, New York, N. Y. See page 45.

COCA-COLA COMPANY, 515 Madison Avenue,
New York, N. Y. See Second Cover.

Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.

Delaware Punch Company of America, San Antonio 6, Tex.

Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.

Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.

The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.

Green & Green, Inc., 2000 Providence, Houston, Tex.

Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.

Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.

Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.

National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.

Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.

Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.

Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.

O-SO-GRape Company, 1931 W. 63rd Street, Chicago 36, Ill.

Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.

Pepsi-Cola Company, 3 W. 57th Street, New York, Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.

Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.

Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.

Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.

Seven-Up Company, 1316 Delmar, St. Louis, Mo.

The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.

Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.

Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.

James Verner Company, 239 Woodward Avenue, Detroit, Mich.

The Welch Grape Juice Company, Westfield, N. Y.

Wonder Orange Company, 223 W. Erie, Chicago, Ill.

BEVERAGE DISPENSERS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.

Automatic Products Company, 250 West 57th Street, New York 19, N. Y.

Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.

Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).

Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).

CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See page 45.

Carbonear, Inc., 114 Fern Avenue, San Francisco, Calif.

COCA-COLA COMPANY, 515 Madison Avenue,
New York, N. Y. See Second Cover.

Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.

Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.

Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.

The Fischman Company, 10th & Allegheny, Philadelphia, Pa.

Fruit-O Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).

Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.

Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.

W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.

Knickerbocker Beverage Dispenser, Incorporated, 453 6th Avenue, New York, N. Y.

Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).

Lyons Industries, 342 Madison Avenue, New York City.

MAJESTIC ENTERPRISES, INC., LTD., 959 Crenshaw Boulevard, Los Angeles, Calif.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. See page 32.

Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.

Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.

Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.

Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.

Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.

Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.

Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.

SPACARB, INC., 270 Madison Avenue, New York 16, N. Y. See page 40.

STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis, Mo.

Uniflow Manufacturing Company, Erie, Pa.

West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.

Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.

Paul F. Beach Company, Bloomington, Ill.

E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.

Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.

Blums, Inc., Polk & California Streets, San Francisco, Calif.

Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.

Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.

Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.

Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.

Charms Company, 601 Bangs Avenue, Asbury Park, N. J.

Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.

Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.

The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.

Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.

Cox Confection Company, East Boston, Mass.

The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.

Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.

Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.

Drake America Corporation, 20 East 50th Street, New York 22, N. Y.

The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.

F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.

Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.

Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.

D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.

H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.

Henry Heide, Incorporated, 313 Hudson Street, New York, N. Y.

Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.

M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.

Hollywood Candy Company, Chestnut & Calumet, Centralia, Ill.

A. S. Jaffe Company, 946 East Pico Street, San Francisco, Calif.

Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.

Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.

Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.

Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.

Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.

Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.

Life Savers Corporation North Main Street, Port Chester, N. Y.

Luden's, Inc., 200 North Eighth, Reading, Pa.

Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.

Lusk Candy Company, 2371 Bates Avenue, Davenport, Iowa.

M & M, Ltd., 200 N. 12th Street, Newark, N. J.

Marlon Confections Company, 321 West 54th Street, New York 19, N. Y.

Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.

Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.

National Licorice Company, 106 John Street, Brooklyn, N. Y.

Nestle's Chocolate Company, Main and William Street, White Plains, N. Y.

New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.

Norris Candy Company, Atlanta, Ga.

Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.

Pearson Candy Company, 108-114 Glenwood Avenue, Minneapolis 3, Minn.

Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.

Planters Nut & Chocolate Company, Suffolk, Va.

Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.

Queen Anne Candy Company, Hammond, Ind.

Thomas D. Richardson Company, Atlantic and I., Philadelphia 34, Pa.

Ridley, 159 Carlton Avenue, Brooklyn 5, N. Y.

Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.

Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.

Sperry Candy Company, Milwaukee, Wis.

Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.

Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.

James O. Welch Company, 810 Main, Cambridge, Mass.

Wilbur Suchard Chocolate Candy, Incorporated, 48 N. Broad, Litzitz, Pa.

Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago, Ill.
Belvedere Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

CASH DRAWERS—See *Display Cases and Counter Equipment*.

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 6, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
INDIANA CASH DRAWER CO., Shelbyville, Ind. See page 43.
MASTER-KRAFT FIXTURE COMPANY, 434 North Front Street, Baltimore, Md. See page 39.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avion Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson, Ind. (outdoor grills).

ONE STOP SERVICE



STAR AND CRETORS EQUIPMENT
FLOSS MACHINES WAFFLE MOLDS
KIDDIE RIDES BOXES BAGS
COLORING POPCORN SUPPLIES
ICE SHAVING EQUIPMENT
FOOD STAND EQUIPMENT

Write for Catalog

CONCESSION SUPPLY CO.
3916 SECOR RD., TOLEDO 13, OHIO

Anderson & Wagner, Inc., 14715 South Broadway, Gardena, Calif.
Cinemax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. CONNOLLY, INC., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill). See page 39.
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (butter dispenser).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Helmo, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio, (hot and cold drinks).
J. C. PITMAN & SONS, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis 20, Mo. See page 41.
Steel Products Company, Cedar Rapids, Ia. (coffee dispenser).
Steel Products, Inc., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer).
SUPURDISPLAY, INC., 3100 Wisconsin Tower Bldg., Milwaukee 3, Wis. See page 42.

FOOD SPECIALTIES

Armour & Company, Union Stock Yard, Chicago, Ill. (cabinets).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Meadow Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

GUM, CHEWING

American Chicle Company, Thompson Avenue & Manly, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N. S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
WILLIAM WRIGLEY, JR. COMPANY, 410 N. Michigan Avenue, Chicago, Ill. See page 31.

ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Anderson & Wagner, Inc., 14715 South Broadway, Gardena, Calif. (cabinets).
Fries-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream).
Icecreamator Corporation, 3700 Oakland Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Miller Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream).
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser).
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirly Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg., Omaha, Neb. (soft ice cream).

PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York 17, N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.

POPCORN BAGS AND BOXES

MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. See page 42.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
C. F. Simonin's & Sons, Incorporated, Tioga & Belgrade Street, Philadelphia, Pa.

POPCORN POPPERS

C. Cretors & Company, 600 W. Cermak Road, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, New York.
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated, 1481 W. Washington Boulevard, Los Angeles 1, Calif.

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

POPCORN SEASONING AND DISPENSERS

Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Automatic Products Company, 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. Cretors & Company, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmo, Inc., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y. (seasoning).
C. F. Simonin Sons, Incorporated, Tioga, and Belgrade Street, Philadelphia, Pa. (seasoning).
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser). See page 42.

POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. Cretors & Company, 606 W. Cermak Road, Chicago 16, Ill. (warmer).
Hollywood Servmaster, Incorporated, 1908 S. Vermont Avenue, Los Angeles 7, Calif. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).

SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (warmer). West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

SODA FOUNTAINS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N.Y.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.

VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer): Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Sweet's Root Beer Company
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: Tru-Ad, Inc.
VERNOR'S: James Verner Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DOTS: Mason, Au & Magenheimer Confectionery.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.

GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HERSHEY: Hershey Chocolate Company.

JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.

LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
M & M'S: M & M Ltd.

MALT BALLS: Leaf Brands, Inc.
MARS: Mars, Inc.

MILK DUDS: M. J. Holloway Company.
MILK PODS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.

MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.

NECCO BOLSTER: New England Confectionery Co.
NIBS: National Licorice Company.
NECCO WAFERS: New England Confectionery Co.
NESTLE'S: Nestle Chocolate Company.

OH HENRY: Williamson Candy Company.
OLD NICK: Schutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT CHEWS: D. Goldenberg, Inc.

PECAN ROLL: Sperry Candy Company.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.

RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
7-11: Mason, Au & Magenheimer Conf. Co.
SHERBITS: F & F Laboratories, Inc.

SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.

SUCKERS: M. J. Holloway & Company.
TEENS: Marlon Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARAT: Charms, Inc.

WELCH'S COCOANUT: James O. Welch Co.

CHEWING GUM

BEEMAN'S: American Chicle Company.
BLACK JACK: American Chicle Company.
CLARK'S TEABERRY: Clark Bros.
DENTYNE: American Chicle Company.
DOUBLEMINT: William Wrigley, Jr. Company.
FLEER: Frank H. Fleer Corporation.
JUICY FRUIT: William Wrigley, Jr. Company.
P-K'S: William Wrigley, Jr. Company.
PEPPERMINT: Beechnut Packing Company.
RED HOT: Leaf Brands, Inc.
SPEARMINT: William Wrigley, Jr. Company

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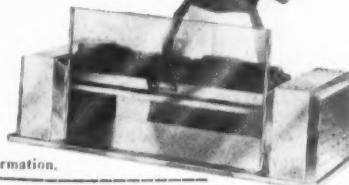
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457 West 40th St., N. Y. 18, N. Y. Dept. BT5
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ADDRESS _____
CITY _____ STATE _____

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These integrated units are complete stands which include popcorn warmer, or popping machines (of your choice) drink dispensers, ice cream and candy case. The booth type enclosure consists of BACKGROUND with 3rd. dim. displays. Illuminated CANOPY, and SIDE WING ENCLOSURES. Prefabricated in our plant, installed in one night. We have 7 yrs. experience in this field. Cost is nominal.

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THE CHOICE OF
BETTER THEATRES EVERYWHERE



...the high speed cup
machine designed for short-
rush demands

1. THEATRE-DESIGNED JUMBO CAPACITY . . . the modern way to take care of customer demand during intermission rushes easily, speedily . . . no lost sales due to slighted patrons.
2. EYE APPEAL . . . Cool, modern exterior blends with your lobby.
3. INCREASED VOLUME & HIGHER PROFITS . . . through Spacarb 4-flavor selectivity. Patrons love to use Mix-A-Drink for new flavor thrills. Save on overtime to attendant, too.

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America's Oldest Manufacturer and Operator
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SPACARB, INC.
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- Please send free booklet
 Please arrange to have your operator call on me.
 I am interested in purchasing Spacarb equipment.
 Send full details of national financing plan.

NAME _____
THEATRE _____
ADDRESS _____
CITY & STATE _____

MAIL TODAY

Large Frankfurter Steamer and Warmer

A NEW frankfurter steamer and bun warmer with a capacity of up to 350 frankfurters and up to 200 buns has been announced by the Star Manufacturing Company, St. Louis, manufacturers



of a complete line of food serving equipment and popcorn machines.

Trade-named the "Star Steamro, Sr.," the new machine has been designed as two matching units due to the fact that frankfurters and buns require different temperatures. Each unit has a Fenwal Thermostat to provide the proper heat and a separate water reservoir for pin-point control, designed to prevent the frankfurters from shriveling, drying out or becoming tough.

The unit is manufactured of stainless steel with "Hot Dogs" lettered in bright red across the glass panels on the front. It is completely finished in front and rear to permit use on the counter or back bar. The stainless steel sliding doors are removable for ease in cleaning.

Special Candy Bars To Boost Metro Films

CHOCOLATE BARS with special wrappers publicizing specific motion pictures are being manufactured by the Cook Chocolate Company, Chicago, in a tie-up with the Metro-Goldwyn-Mayer studio in Hollywood. The candy will be used for prizes, gifts and contests.

News and Comment about Merchandise Sold in the Theatre

The chocolate bars are to be made in several sizes, including 1, 2, 5, 10 and 25 pounds. Wrappers will be imprinted with actual scenes from the films, names of stars and other descriptions.

The first picture involved is "Never Let Me Go," and copy for the wrapper reads: "World's finest milk chocolate filled with roasted almonds made especially for dynamic Clark Gable and lovely Gene Tierney in M. G. M.'s wonderful, 'Never Let Me Go.'" A cut of the two stars also appears on the wrapper.

New Utility Apron Of "Durawear" Fabric

A UTILITY apron, designed to be wiped clean with a damp cloth and not require laundering, has been announced by the Utility Apron Company, Chicago. Made of "Durawear" fabric, a plastic said to be resistant to animal fats and greases, the new apron is soft in tex-



ture and does not require laundering, according to the company.

Cleaning is by wiping with a damp cloth, it is explained. Among other qualities claimed for the apron are resistance to water, stain, acid and mildew and also to

**Don't let 'em get away...
PLENTY FOR EVERYBODY**



**PLENTY OF HOT POPCORN
with Star's
New Large Capacity POPCORN WARMER**

the most convenient warmer ever made...

- Elevator bottom rises to keep popcorn always at serving level.
- Heated bin, also elevator operated, provides place to keep filled boxes ready for sale.
- Finished in hammered grey enamel, lighted red plastic panels and top, polished chrome trim, stainless steel serving shelf.

**PLENTY OF HOT DOGS
with Star's New Large Capacity STEAMRO, SR.**

steams up to 350 hot dogs and warms 200 buns...

- Two matching units with Fenwal Thermostat in each unit to provide proper heat at all times.
- Each unit has own water reservoir for pin-point control, preventing hot dogs from shriveling, drying out or becoming tough.
- Finished in gleaming stainless steel.



For complete information on concession equipment, see your Star dealer or write.

STAR MANUFACTURING COMPANY St. Louis 20, Missouri

Division of Hercules Steel Products Corporation

STA 21

cracking or peeling and to chemicals and fire.

The apron is offered in sanitary snow-white in standard and extra heavy weights. The standard weight comes in a large and small size with or without a bib. The extra heavy is also available in a jet black large size with bib. Literature and prices may be obtained by writing the company.

Candy Carnival Week To Plug Theatre Sales

THE THEME of this year's "Candy Carnival Week," a nationwide promotional program sponsored annually by leading candy manufacturers, will revolve around sales at motion picture theatre refreshment stands. Headquarters for the campaign, which is set for the week of May 25th, will be in Cleveland, Ohio.

Film trailers and posters and other material for theatre snack bars will be distributed to operators through the Cleveland office of National Screen Service.

HIGH SPEED PROFITS! LOW INVESTMENT!

A black and white advertisement for Buttercup Popcorn. It features two cans of popcorn with a butter dispenser attached. The top left corner has a banner that reads "AUTOMATIC BUTTER DISPENSER". Below the cans, a curved banner lists the benefits: "FAST", "ECONOMICAL", "DURABLE", "ATTRACTIVE", and "ACCURATE".

NO EQUIPMENT YOU OWN EARN'S YOU MONEY SO FAST IN SO SMALL A SPACE

The ONLY SUCCESSFUL WAY to SELL BUTTERED POPCORN

PROVEN OVER 4 YEARS IN MORE THAN 3000 THEATRES!

Ask a Happy Exhibitor about the

Buttercup PLAN...

Featuring

BUTTERMAT
Automatic Dispenser!

BUTTERCUPS
Save Butter Won't Leak!

DISPLAYS
That Sell More Customers!

WRITE TODAY TO **Suprdisplay** INCORPORATED
2100 Wisconsin Tower Bldg. • Milwaukee 3, Wis.

Advertising mats will also be made available. All such material will stress candy in general and the special week's celebration rather than list individual name brands. About 90% of the candy merchandise sold in theatres is manufactured by sponsors of the program, it was pointed out.

In addition, the manufacturers will place full-page advertisements in Cleveland papers and conduct a wrapper contest requiring participants to purchase at least one dollar's worth of candy during its course. Louise Baker, a local television star, will present a giant candy "key to the city" to the mayor of Cleveland. In other cities the sponsors will place newspaper, television and radio advertising on a local level.

Credit for shifting the spotlight in the campaign from supermarkets and drug store chains to theatres is given to a promotional device conceived and executed by Arthur Herzog, Jr., for Charles Einfeld of 20th Century Fox Pictures. To exploit the feature "My Pal Gus," Mr. Herzog arranged for a special candy bar named for the picture to be made and offered for sale nationally at the same time that the film was released.

Sales were so successful that they attracted the attention of Don Gussow, publisher of "Candy Industry," and sponsor for the bar manufacturers in promoting "Candy Carnival Week." Mr. Gussow handed the promotional reins for the week to Mr. Herzog, who pushed theatre exhibitors to the top of the participating list for the first time.

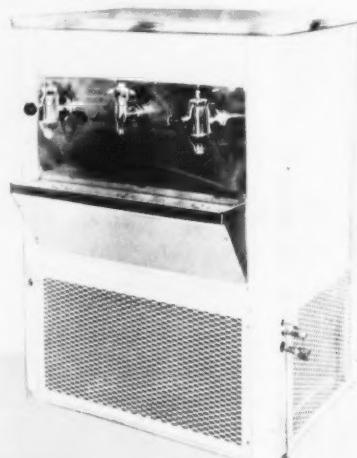
New Beverage Dispenser With Capacity of 1,500

A NEW beverage dispenser with a capacity of up to 1500 drinks, which can be equipped for any desired combination of carbonated or plain water and two or three flavors, has been announced by Manley, Inc., Kansas City, Mo.

The new unit is called the "Ice-O-Bar." A "double-action" icemaker coil builds up a 4-inch bank of ice, which, it is explained, is reserve cooling for more than 1000 drinks. Operating the special water circulator, the dispenser will cool this volume on continuous draw, with this capacity being based on incoming water of



Front of the "Ice-o-Bar"



Rear view of the new Manley beverage dispenser.

Building Drink Sales With Special Devices

Using all the promotional devices that beverage manufacturers supply has resulted in large grosses for such sales at refreshment stands in theatres of the Jefferson Amusement Company, Inc., circuit, Beaumont, Tex., according to Mortie Marks, merchandising manager.

Chief among such devices is the dispenser itself, says Mr. Marks. Sales of orange drinks are unusually good, and they are served in Jefferson houses from a Majestic dispenser placed on top of the counter which provides for an animated flow of the drink in a plastic bowl. These theatres also serve carbonated drinks from a Drincolator dispenser, which is set into the counter wherever possible.

Other merchandising devices which have proved effective include electric signs on the counter and mass displays of cups and printed posters on the backbar with artificial snow used for added decoration. On a number of occasions Mission Orange dangles were hung above the refreshment counter also, Mr. Marks reported.

80 degrees. With 65-degree water, the unit will service more than 1500 cold drinks "as fast as two operators can draw them," it is pointed out.

An uncomplicated design and use of standard parts permit easy installation and servicing of the unit, the company explains. The pre-cooled syrup is gravity-fed, and syrup pans can be quickly refilled from the top.

Standing 33½ inches wide, 45 inches high and 24 inches deep, the dispenser has a cabinet of white baked-on enamel and a Formica top. The faucets are stainless steel.

NEW POSTS FOR HEIDE FAMILY

Election to new posts on the board of directors of Henry Heide, Inc., New York, of three grandsons of the late Henry Heide, Sr., founder of the 84-year-old confec-

tionery manufacturing firm, has been announced by Herman L. Heide, president. Andrew H. Heide, formerly vice-president, was elected executive vice-president; Victor H. Heide, formerly assistant vice-president, was named vice-president and secretary; and Vincent H. Heide, formerly assistant vice-president, is now vice-president and secretary. Each of the newly-elected officers has had extensive experience in various phases of the business, Andrew having been with the company for 21 years and Victor and Vincent for 16 years. Andrew and Vincent are sons of the late Julius A. Heide, and Victor is the son of the late William F. Heide.

New Model of Soft Ice Cream Freezer

A NEW MODEL "Swirly Top" soft ice cream continuous freezer, containing an increase in power and freezing capacity, has been announced by the Swirly Manufacturing Company, Chicago. Designated Model 700-B, the new unit has a 1-h.p. beater motor and a 1-h.p. Freon 22 compressor. Overall size of the machine remains the same, however, the company explains, still requiring only 4 square feet of space. Like earlier models the unit is constructed of stainless steel with a baked enamel front.

A booklet describing it is available from the manufacturer.

AT ARMOUR CONVENTION BOOTH



Drive-in operators received information about Armour and Company's intermission trailers, which are provided free of charge to drive-ins to boost concession sales of frankfurters and other refreshments, at the National Drive-In Convention held recently in Milwaukee. Shown above at the company's booth are (left to right) Ed Almquist of Armour, Billy Pierce, Mike Chesnick and Ray Rischman, all of the Highway 15 Outdoor theatre, Waukesha, Wis.

BETTER THEATRES SECTION

New Drink Cup Vendor With Capacity of 250

AN AUTOMATIC drink vendor, featuring simplified cup dispensing mechanism designed to "do away with expensive electronic parts" has been announced by the Dr. Pepper Company, Dallas.

Having a capacity of 250 cups, the unit's delivery mechanism accommodates all standard cold drink vending cups. A



downward stroke of the lever after coin insertion sets off this continuous sequence: The paper cup drops to the receptacle platform, the syrup dispensing valve is opened, and syrup and carbonated water are mixed before reaching the cup. There is another special mechanism designed to prevent delivery of the drink if the cup supply is exhausted.

Among the vendor's other features is a three-stage cooling process, designed to deliver the drink at 34 degrees Fahrenheit. Water is first cooled to 45 degrees in the pre-cooled tank, reduced to 34 degrees in coils inside the carbonator cooler, and lowered still further in temperature in a third stage within the carbonator proper. Then syrup and water lines are refrigerated to the point of drink delivery.

Housing for the vendor is coated with the new Epon base enamel, which is baked on at 400 degrees Fahrenheit. An automatic coin changer will accept either nickels or dimes, making change as required.

Dimensions of the unit are 20½ inches deep, 22½ inches wide, and 63¾ inches high. It has adjustable leveling legs giving it from three to six inches floor clearance.

All parts of the vendor are easily accessible for quick cleaning, and the front opens completely for rapid servicing (accompanying photograph shows the vendor with door open). The unit operates on a 1/3 h.p. electrical refrigeration unit off a standard 110-volt, 60-cycle line.



IDEAL FOR CONCESSION COUNTERS

- 5 coin, 5 currency compartments with bill weights.
- High-grade disc tumbler lock.
- Warning gong rings each time drawer is opened.
- Kiln-dried Indiana hardwood.
- Easy action drawer—roller mechanism.
- Office grey or natural lacquer finish (specify).
- Size 18½" x 14¾" x 4½" high.
- Shipping weight approx. 19 lbs.

Price \$26.50 f.o.b. Shelbyville, Ind.

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Dept. M
SHELBYVILLE, INDIANA

RICHARDSON'S BLUEBOOK of PROJECTION SEVENTH EDITION

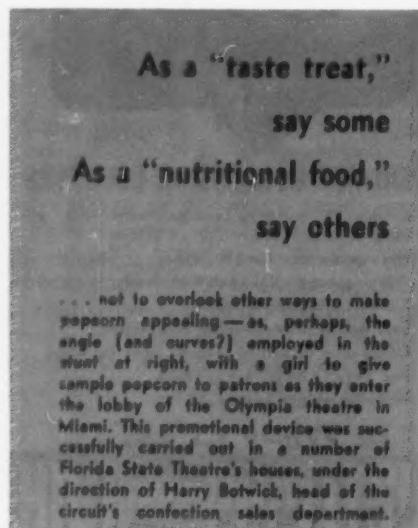
For over three decades, through edition after edition, this celebrated work has grown with the technics of the screen art. Today it is known among projectionists throughout America and much of the rest of the world as the projectionist's standard textbook.

Now in the current Seventh Edition this standard textbook on motion picture projection and sound reproduction brings up-to-the-minute guidance. Contents include four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists, and a chapter on control-track and stereophonic reproduction. Order from

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1270 Sixth Ave., New York 20, N. Y.

How Should Popcorn Be Promoted?



SHOULD popcorn be advertised to the theatre patron as a "nutritional food" which provides energy? Or as a "taste treat" which melts in the mouth?

On this question of selling approach for the popular snack stand item there is a controversy among operators as to which will produce the greater sales. Some believe that all mention of the "food value" of popcorn should be carefully avoided, while others feel that playing this aspect up can be profitable.

A zealous spokesman for the latter point of view is Van Myers, manager of concessions for the Wometco Theatres' circuit in Miami, Fla. In a speech delivered at the Popcorn Industries Convention in Chicago (see BETTER THEATRES for December, 1952) he advocated a selling program based on the idea that popcorn is "nutritious and healthful."

"As occasion permits," he said, "let your patrons know that popcorn is highly nutritious. In energy value popcorn exceeds milk by 60 to 1, eggs by 2½ to 1, round steak by 2 to 1. The United States Department of Agriculture is authority for that, but few people know it. Talk it up, in a nice way, as a healthful food that also supplies necessary roughage to the diet."

Such a program, according to Mr.

Myers, would help to dispel a widespread notion among theatre patrons that "popcorn is a noisy nuisance, a sinister scheme on the part of processors and exhibitors to extract pennies from children." The program would also help, he said, in the drive to have popcorn classified as a food item rather than a luxury. Viewed as the latter, it is subject to "the threat of arbitrary taxation and governmental restraint," he warned.

SELLING A "TASTE TREAT"

In contrast to this attitude, Harry Botwick, of the confection sales department of Florida State Theatres in Jacksonville, feels that popcorn should be sold only on the basis of its "taste appeal and delicious flavor." In a pamphlet directed to the circuit's concession managers, he emphasizes that *all mention of the food and nutritional value of popcorn should be avoided.*

"Theatre patrons are not interested in the caloric content of popcorn," he said. "In merchandising it, make the purchase an inviting and desirable experience. We are not selling food; we are selling taste treats . . . 'melt in your mouth' flavors."

In support of this sales approach, Mr. Botwick points to the advertising techniques

used by breakfast food companies in newspapers, radio and television. "Relatively little *nutritional* selling is done," he said. "These products are sold through the use of gimmicks, puzzles, and give-aways, etc."

In the same pamphlet, which is concerned primarily with the sale of buttered corn, Mr. Botwick makes a number of other suggestions for promotion of the product.

In analyzing sales of buttered corn in the circuit's houses, he found that it can be sold in all types of theatres, "in and out of season"—provided special merchandising skills are employed. This special effort is warranted, he said, by the "substantial profits" afforded by the product.

Pointing out that buttered corn is not an "impulse item," Mr. Botwick feels that it must be "pushed" by the sales attendant, who must first be sold and indoctrinated as to its importance to the theatre by the manager. Enthusiasm for its sales must be generated, sparked and created by him, he said, and a "desire to sell" must permeate the sales approach of the attendant.

This enthusiasm for the products they sell is a vital qualification for all refreshment stand personnel, in Mr. Botwick's view. "Those who do not like, or cannot eat, candy and popcorn should not sell it,"

(Continued on page 73)

3

dimensional hit!



1.

QUALITY!

Identify each drink with
the Canada Dry name.

2.

PROFITS!

Rotate 9 popular
flavors. Cash in on
plus sales.

3.

APPRECIATION!

Offer consumers the same
quality they enjoy in their
homes.

CONSISTENT NATIONAL ADVERTISING

ASSURES NATIONAL RECOGNITION OF

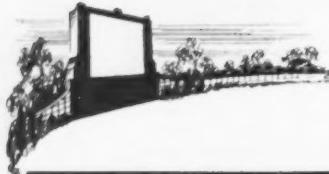


CANADA DRY

Quality Syrups

For information, call your local Canada Dry Ginger Ale, Inc. office or 100 Park Avenue, New York City.

The Drive-in . .



★ A regular department devoted
to the design, equipment and operation of outdoor theatres.

The Refreshment Service

Fourteenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.



EVERY NEW operator venturing into the drive-in field should explore the refreshment phase of it to determine whether he should leave this service to a reputable concessionaire, or conduct the service himself.

Generally, when the refreshment stand is "concessioned out," the lessee will advance a sum of money that is quite attractive to the owner, who may be in need of immediate capital.

The money advanced by the concessionaire applies against the percentage of the gross sales as rental. The general formula offered by the concessionaire is 25% of the gross sales of merchandise sold on the premises. The lessee also installs the necessary equipment to operate the service efficiently. It has been known that the lessee who is liberal and believes he has an opportunity to realize above the average in net sales, after selling on the basis of 25%, will go so far as to build the refreshment building, or to advance a sum of money necessary for the owner to erect the refreshment stand. This would be done only if the owner gives the concessionaire a long-term lease, so that he has a chance to recover his investment and make a profit.

One approach to a deal is to give the concessionaire a five-year lease with year to year options. It can be so stipulated

that in the event both parties cannot agree upon the operation of the refreshment counter after the first five years, the owner will refund to the concessionaire 50% of his original investment in either the building and equipment, or in the building only. In this case it would have to be further stipulated whether or not the equipment, after five years, would become the property of the *drive-in owner*.

Another formula is an arrangement in which the concessionaire offers the owner 25% of the gross sales as rent, with additional rises of 2½% should the amount of gross sales reach a certain figure in any one year. This would be on the basis of a sliding scale upward, with the *minimum* 25%. Price ranges to ascertain the increased percentage levels would then have to be mutually agreed upon, predicated on the concessionaire's investment in equipment, merchandise costs and labor. (For an average drive-in, about 600 cars, the starting point for increase in rental would be around \$25,000 in any one year).

PAYMENT FOR MAINTENANCE

In any event, when such an arrangement is made, the drive-in owner pays for power and light, sewerage and general maintenance of the building outside and structurally. Should city gas be available, this too is paid for by the drive-in operator. However, should bottle gas be installed for operating the refreshment equipment, this expenditure, in most cases, is accepted by the lessee.

The other policy, the owner of the drive-in operating the refreshment stand along with the theatre, is adapted in the majority

of cases. Starting from scratch, this is no easy task and takes plenty of experience or a willingness to accept the pitfalls of trial and error to learn the basic and specialized field that it is. The professional concessionaire, with all his years of experience, is much better qualified at the outset than a new drive-in operator. Hence, these two methods should be carefully weighed.

ROLE OF REFRESHMENTS

More and more there is the tendency for drive-in operators "to go all out" in refreshment merchandising. What with a high cost of pictures, the majority of drive-in operators have tried to figure out every angle of how to get maximum returns out of the refreshment service.

One night at the writer's drive-in a car drove up and the occupants inquired if we sold pizza pies? It so happened that on the marquee was advertised one of the most important pictures of the year! Believe it or not, the driver of the car said that if we didn't serve pizza pies, the party was not interested in purchasing tickets. Had we suspected this, we would have been careful to have the marquee copy read: "*Stars and Stripes Forever*," also *Pizza Pies*.

In recent years one has observed new construction and expansion of refreshment facilities throughout the country at existing drive-ins. Our daily mail brings us circulars advising us of new and interesting items that can possibly be incorporated into our refreshment enterprise.

The drive-in owner has probably done more experimental work to advance sales at his refreshment stand than the average roadside restaurant. Invariably, the owner

of the restaurant buys and installs his equipment, opens his doors and waits. The aggressive drive-in operator says to himself, "Now that I have you here, I'm going to do everything possible to get an extra quarter out of you," and he usually succeeds.

Through the medium of his screen he presents hard-to-resist copy about his delicious refreshments. At the counter he posts license numbers of cars actually in the theatre, to get them down to the counter to receive *free* items (apparently this is more appealing than a free show!) He may print his programs numerically and post a few lucky numbers for the winner to receive free items at the refreshment counter. All such simple devices help to make the refreshment building a center of attraction.

CATERING TO CLIENTELE

Many items at the refreshment snack bar are more attractive in one part of the country than another; nevertheless, there are numerous items which are generally stable for the entire country. These include candy, popcorn, hot dogs, hamburgers, minute steaks, coffee, soft drinks and ice cream. As a guide to practicable prices to pay for them, the following is offered:

Popcorn purchased pre-popped should not exceed 5¢ per ounce.

All-beef frankfurters (8 to 10 lbs.)—52¢ per lb. based on the April 1953 market. Similarly, beef and pork franks—55¢.

Coffee, 77¢ per pound.

Soft drink syrups, orange and root beer are priced between \$1.25 and \$1.50 per gallon (Coca-Cola at \$1.65 per gallon).

Ice-cream—60¢ per dozen for ice cream on a stick weighing not less than 3 oz. For the 7 oz. cups, the contents should not exceed \$1.20 per dozen.

Minute beef steaks (frozen), packed in counts of eight, are currently 72¢ per package from most reliable houses. Beef hamburger is now priced at 49¢ per pound, with eight patties to the pound.

To arrive at the proper pricing of these standard items on the basis of the cost indicated, the following is a general guide for realizing a fair profit:

1½ oz. bag or box of popcorn, 15¢.

Coffee with cream, 6 oz. hot cup size, 10¢; 12 oz. size, 20¢.

Soft drinks, 9 oz. cold cup size, 10¢; 20 oz. size, 25¢.

Ice cream, 7 oz. cup, 25¢; 3 oz. on stick, 10¢.

Minute steaks on hamburger roll, 30¢ (with or without onion).

Hamburgers, 25¢ (with or without onion).

The cost for first-grade frankfurter rolls, already sliced, should not exceed 19¢ per dozen, delivered. The hamburger rolls used for both hamburger and minute steak,

3-D AND 2-D
ARE NOW AVAILABLE FOR
DRIVE INS WITH A
PERMALUM SCREEN
AMERICAN and CANADIAN PAT. APPLIED FOR

A PERMALUM screen is made up of a series of aluminum panels with a special face design which is aluminized. This design and finish makes PAINTED SCREENS OBSOLETE . . .

. . . and HERE'S WHY! !

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New, amazing electric "Buttweld" produces miracle-fast splice that lasts the life of the film itself! Add or cut one or more frames!

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CORP.**
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**SUPERIOR Comfort in
GRIGGS CHAIRS**

Comfort—the minute they're occupied! Their Beauty sparkles! Superior construction gives years of service.

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

**GOLDBERG
•BROS•
DENVER, COLO.**

Ask your Dealer

Sand Urns

Red, Yellow, Blue and Green
Chrome trim, Chromium plated top

already sliced, shouldn't exceed 22¢ a dozen.

Paper goods—1 case of 6 oz. hot cups used to serve coffee and hot chocolate, delivered, \$12.93 per thousand; 1 case of 12 oz. hot cups, \$17.90 per thousand. For 1 case of 9 oz. cold cups to serve soft drinks, \$19.75 per thousand; 1 case of 20 oz. cold cups, \$28 per thousand.

One of the drive-in's most popular items is the potato chip. Packaged in 1½ oz. moisture proof bag, they now wholesale for about \$1.44 for 2 dozen bags, and retail at the refreshment counter at 15¢ per bag. This is one of your better profit items, comparing with popcorn.

Another excellent piece of merchandise for the drive-in is cracker jack, wholesaling at \$4.30 per hundred to a case; thus costing 4½¢ each, this is a rapid 10¢ seller.

SPECIALTY FAVORITES

In the specialty department there are many local favorites. But one specialty that has grown in popularity over a large area is the pizza pie, known in the Middle West and the South as "tomato pie." Here is a break down on the cost of ingredients: 9-inch prepared shell, 8¢ each; mozzarella cheese, 50¢ per pound; pizza sauce, \$4.75 per case of six No. 10 cans; oregano (for additional seasoning of the sauce where desired), \$1 for 12 oz. can.

Approximate cost of preparing a single "tomato pie" would be: pie shell, 8¢; 2½ oz. cheese, 8¢; sauce, 2¢. This does not include cost of depreciation on initial investment in an oven, gas for heating, and labor for preparing and serving. Combining these three additional charges, the "tomato pie" cost, in its entirety, should not exceed 25¢. As a 50¢ seller the markup should be attractive in the majority of drive-ins.

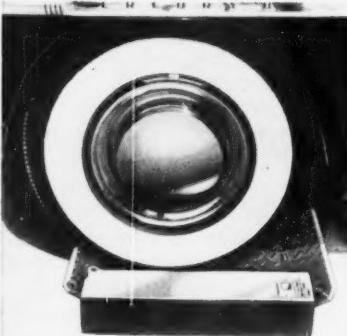
Very seldom will a patron order a pizza, or "tomato pie," without including a soft drink to go with it.

PURCHASING AN OVEN

A four-tier gas oven can be purchased and installed for \$275. A four-tier all-electric baker's oven is priced at about \$1,100. Both are thermostatically controlled at 575° Fahrenheit for proper baking of pizza pies in three minutes.

It should be practice, not only at the start, but continually, to experiment with new items. You might, for example, try doughnuts (as we did), only to find that they don't go well enough to pay out (as we did). Study local tastes among people who frequent roadside stands and similar eating places. If some type of food that you could handle seems to be popular, test it out in a small way. If it has promise, give it strong promotion. That is drive-in refreshment merchandising.

AUTOMATIC CAR COUNTING FOR DRIVE-INS!



None like it anywhere! Always accurate and on the job. Used for years as the Foolproof Automatic Car Counting Meter.

Easy to install.

Simple in operation.

Usually placed just inside the box-office area of a drive-in. Now available with either a visible or invisible locked meter.

For information write:
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ADLER SILHOUETTE LETTER CO.
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3021 b West 36th Street, Chicago 32, Ill.

RCA MILLION-PROOF SPEAKERS



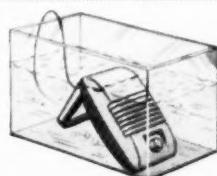
1,000,000 speakers
tell you "you're right
when you buy
RCA"

NOW, from drive-ins across the nation, comes important proof of speaker preference. A million RCA Speakers tell you the choice of drive-in operators is definitely RCA. Here are some of the important reasons why:

- **Incomparable Sound**—The finest sound reproduction you can get from a drive-in speaker.
- **Practical Engineering**—by the leaders in electronics—experts in drive-in theatre requirements.
- **All-Weather Dependability**—The original,

weatherproof RCA design has carried RCA Speakers through wind, rain, sand, snow, and flood since the earliest days of drive-ins—some for more than 6 years.

- **Reasonable Prices**—There's an RCA Speaker for every budget.



HERE'S YOUR PROOF

You have probably seen this fish-tank demonstration at conventions and shows. It's your proof that RCA Speakers can be completely submerged in water for days—and come out operating perfectly. Keep it in mind when you buy.



**THEATRE EQUIPMENT
RADIO CORPORATION OF AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal

about Products . .

★ news and views of the market and its sources of supply

Ballantyne Line of Projector Interlocks

A LINE of electrical and mechanical projector interlocks, designed to equip virtually almost all types of drives for the showing of third-dimensional films, has been announced by the Ballantyne Company, Omaha.

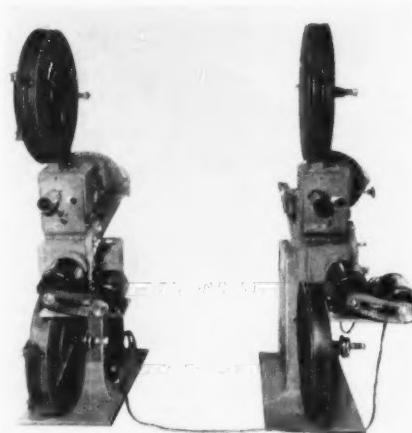
For soundheads other than the company's own, a universal mechanical unit has been designed with a gear box and silent timing linkages. Ballantyne Model 6 and 9 "Soundmaster" soundheads can be obtained with mechanical interlocks integrated and instant disconnects built into the units. The electrical interlock uses selsyn

motors equipped with silent timing linkages.

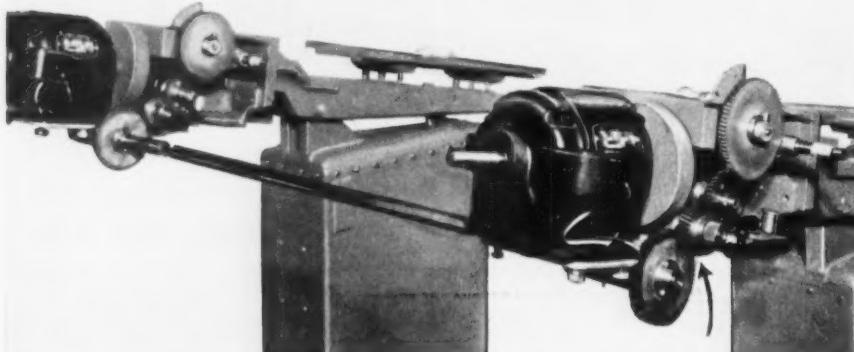
All the new interlocks feature side mounting of the equipment, which is designed to prevent the need to move projectors and bases. Side mounting also shortens the length of the interlock shafts and increases smoothness of operation, the company explains. All have silent timing.

A complete 3-D kit, including polaroid filters, porthole holders, static master brushes and alignment film loops, has also been made available by the company.

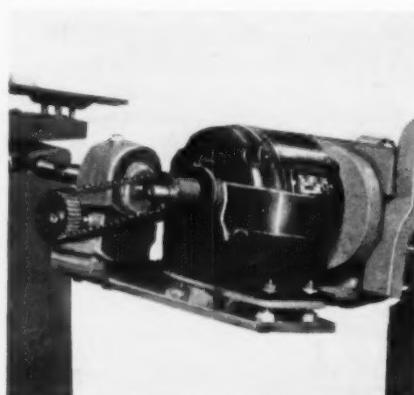
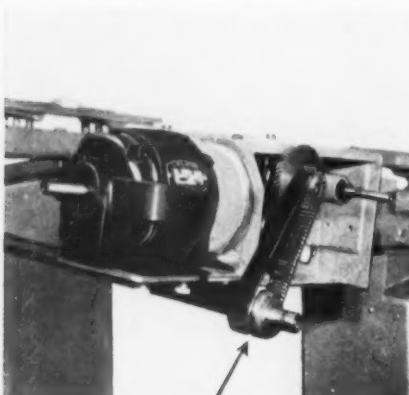
According to R. Scott Ballantyne, president, the company will provide "step by step advancements in stereophonic sound, magnetic sound tracks, wide-angle curved screens, and modifications and adaptations of existing equipment where possible."



Projector interlock with Ballantyne selsyn motors.



Ballantyne mechanical interlock equipment provides for instantaneous disconnect for single projector operation, indicated by arrow in view above of installation for Soundmaster Model 6 soundhead and left below in view of one side of a Model 9 Soundmaster installation. Below at right is shown one side of the universal mechanical interlock. All the new interlocks feature side mounting and silent timing.



Aluminum Surfacing For Drive-in Towers

A NEW SCREEN surface of aluminum, designed for mounting on new or existing drive-in screen towers for the showing of both third-dimensional and conventional films, has been announced by Poblocki & Sons, Milwaukee. It is named "Permalum" and is manufactured of virgin aluminum sheets, which are embossed in mirror-like facets and anodized to obtain a permanent finish.

The announcement points out that the construction of "Permalum" is similar to that of the company's "Permascreen," a surface of vitreous enamel designed to eliminate paint as the light reflecting material of drive-in screens. However, while "Permascreen" weighs $2\frac{1}{2}$ pounds per square foot, "Permalum" is only 13 ounces per square foot. The lighter weight makes it easier and less expensive to ship and install, the announcement explains. Also like "Permascreen," it is adaptable to both curved and flat towers.

The new surfacing was developed after extensive tests made in a "trial and error method," the announcement continues. Preliminary tests were made in an enclosed theatre, and later at the Bluemound drive-in at Milwaukee. A screen structure of

lumber faced with "Permalum" was hoisted there and "Bwana Devil" shown. "The definition was excellent," the announcement states.

"After this test," it continues, "a 2-D film was run, and to everyone's surprise, the definition was better than on the adjacent white Permascreen. Both 3-D and 2-D pictures were viewed from 12 cars, two of which had tinted windshields. Little or no difference could be seen through those that were tinted."

The tests were viewed by representatives of National Theatre Supply and the RCA Service Company as well as of Poblocki. Distribution of the product is through National Theatre Supply and also direct from Poblocki.

New Safety Ladder With Folding Platform

A NEW movable ladder equipped with special safety devices for use in stock and storage rooms has been announced by the Dayton Safety Ladder Company, Cincinnati, manufacturers of occupational safety equipment.

Called the Dayton "Roll Along" safety ladder, it is mounted on 3-inch ball bearing, rubber-tired swivel casters fitted to the back standards. The front standards are equipped with steel ferrule type "safety shoes" with rubber suction grip treads, which are renewable. When the ladder is occupied, the weight of the workman holds it stationary, the company points out.

The unit also has a wide top shelf for holding tools, boxes, etc., and an auxiliary platform which gives $9\frac{1}{2}$ inches of additional height when required, and folds back into the main platform when not in use.

The ladder is available in three different sizes: 3 feet; $4\frac{1}{2}$ feet and 6 feet (height from floor to platform). The accompanying illustration shows the 6-foot size being employed.

STEREOPHONIC FOR B & K

Ten theatres of the Balaban & Katz circuit in Chicago will be equipped with RCA stereophonic sound systems, according to J. F. O'Brien, theatre equipment manager of RCA.

New Cleaning Powder For Rubber Matting

A NEW CLEANING compound designed for use on rubber matting and other types of floor coverings has been announced by the American Mat Corporation, Toledo, manufacturers of floor matting. Trade-named the "Amatco Rubber Mat Cleaner," the new product is in powder form and is sold in 5-pound packages. It will safely and rapidly clean rubber of all types and colors as well as linoleum, terrazzo, vinyl, asphalt tile, enameled and painted surfaces, and wooden floors, according to the company.

The compound is designed to remove organic oils and greases, such as vegetable oils, food greases and butter; as well as inorganic greases, such as petroleum and mineral oils. It is not caustic and will not discolor, crack or deteriorate rubber goods, the company points out.

New Spring-Back Chair Added to RCA's Line

AN AUDITORIUM chair designed to provide spring-back seating without sacrifice of seating capacity, has been announced by the RCA Victor Division of the Radio Corporation of America, Camden, N. J. It is cataloged as International Model 2450.

The chair is so constructed as to allow for normal back-to-back spacing, according to the description; except for the spring-back feature, it is similar to others in the regular RCA International line, retaining the regulation seat, "quiet-rod-type" hinge action requiring no oil or other maintenance, and the similar aisle panel styling.

The construction of the chair-back features an application of "no-sag" springs, next to which is a layer of "Kimpak," used to deaden noise. This in turn is covered with a flexilator insulator and a half-inch filter pad of rubberized sisal. Next, a generous layer of felt cotton is applied. Upholstery is then fitted to the back by the International "wire-on" method.

New Fire Hose Cabinet In Variety of Sizes

A NEW WALL fire protection cabinet featuring a door and trim of satin-finish extruded aluminum, has been introduced by the Elkhart Brass Manufacturing Company, Elkhart, Ind. In order to keep the door and trim free from damage during construction, they are so designed that they may be installed after plastering, the company points out.

Available in a variety of sizes to meet



NEW TYPE 3D RECTIFIERS for Continuous Duty

75 to 90 amps.

Now available—the latest development in heavy-duty super power rectifiers of unmatched dependability and advantages for continuous duty . . . especially when two arcs are operating simultaneously for 3D.

* Write for full particulars

FOREST-HARRISON, Inc.
207 Railroad Avenue, Harrison, N. J.



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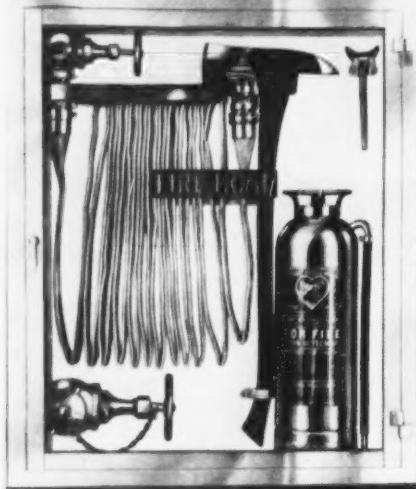
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**CASHIERS
Speaking
tube**

\$4.00 — $2\frac{1}{4}''$ to $4\frac{1}{4}''$ opening
\$8.00 — $2\frac{1}{4}''$ to $5\frac{1}{2}''$ opening

Sold thru Theatre Supply Dealers Exclusively

different requirements, the cabinets fit flush to the wall. They are factory-glazed with the glass cushioned in concealed rubber channels. The contents of a typical cabinet include a 1½-inch angle valve with 75 feet of 1½-inch unlined linen hose mounted on a one-piece rack, and equipped with a fog nozzle; plus a 2½-inch valve to be used by local fire fighters, a 2½-gallon 500-pound



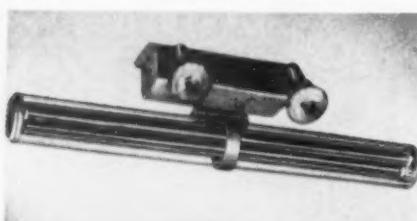
tested brass drawn shell fire extinguisher, fireman's ax, and a spanner wrench.

The cabinet door has a cam type locking device. Doors and trim are constructed with mechanical joinery at the corners, and the doors are aligned by means of a guide pin arrangement. Doors may be easily removed for installation of hose rack and hose. Cabinets may also be made to hold a hand extinguisher only. Standard sizes come in five widths and three heights.

Black Light Fixture For Outdoor Lighting

A NEW weatherproof black light fixture for illumination of outdoor signs and billboards has been announced by Ultra-Violet Products, Inc., of South Pasadena, Calif.

Known as "Blak-Ray," the unit employs



two self-filtering, long wave ultra-violet tubes with a reflector especially designed to deliver far greater intensity, thereby reducing the number of fixtures required per lineal foot of copy and obtaining brilliance

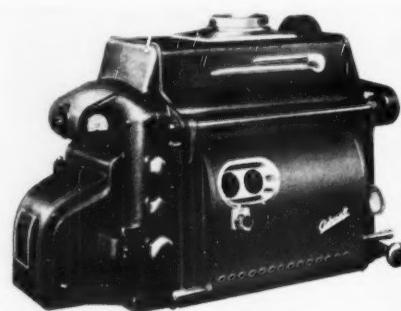
at locations where an unusual amount of visible light exists.

Both tubes and reflectors are housed in a large-diameter, ultra-violet transmitting Pyrex tube that is adjustable so its powerful horizontal beam is directional. Units are available with two 150-watt white flood-type bulbs as an integral part of the fixture, and an intermittent flasher for these white lights may be installed in the base if specified.

Also available for use with the new fixtures is a complete line of outdoor "Blak-Ray" bulletin paints matched to the Outdoor Advertising Association of America's standard bulletin colors.

New Ashcraft 130-Amp. Lamp

PROJECTION light for the first theatrical presentation of CinemaScope, 20th Century-Fox wide-screen process, introduced for this purpose a new lamp developed by the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y., using the new National 10mm "Hit-Tex" carbon. Demonstrated in a series of special showings at the Roxy theatre in New York, toward the end of April, CinemaScope was later exhibited at the Mastbaum theatre



in Philadelphia, employing the same type of light source. Called the "Hi-Power," the lamp is being installed in many theatres to be equipped for CinemaScope.

The "Hi-Power" is a modification of the Ashcraft "Super-High," designed for operation at 125-130 amperes. To protect the film from the heat produced at the aperture by a reflector lamp operated at that amperage, the lamp is equipped with the Ashcraft air-cooled heat deflector (BETTER THEATRES for April, page 38). The manufacturer rates output at 32,000 lumens.

The "Hi-Power" also has a special lamp-house ventilation as an integral part of its design. A directed draft flue is located immediately over the arc to draw off heat and smoke at the source; an effect also pointed out is prevention of deposit of smoke or ash on the reflector.

The trim used at the Roxy and subsequent demonstrations of CinemaScope consisted of 10mm. x 20-in. "Hi-Tex" positive with 7/16 x 9-in. "Orotip" negative. It is pointed out that this trim is the first in which the negative carbon is larger than the positive. A special high-speed carbon rotating mechanism is used to maintain a perfect crater.

Another feature of the "Hi-Power" is a new Ashcraft "AG" contact head to conduct the current to the rotating positive. According to the manufacturer, with this head only pure silver touches the carbon at the arcing end. This, it is pointed out, eliminates corrosion and electrolysis. The contacts are cooled by water which flows over the head, the water being supplied by the Ashcraft recirculator.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 35) with reference numbers as given in Index of Advertisers, on same page.

Adler Silhouette Letter Company: Catalog on Section Ad displays and Glass-in-Frame equipment.

American Playground Device Co.: Literature on drive-in playground equipment.

Automatic Devices Company: Information on "Push-Back" Guide.

Bausch & Lomb Optical Company: Information on projection lenses.

Berezny Engineering & Manufacturing Company: Information on drive-in car counting meter.

Century Projector Corporation: Information on projection and sound equipment.

J. J. Connolly, Inc.: Literature on automatic frankfurter roll-a-grill.

Davo Corporation: Catalog on in-car speakers.

Dayton Safety Ladder Company: Bulletin #100 on ladders and fire extinguishers.

Eprad: Literature on drive-in speakers.

Forest-Harrison, Inc.: Information on 3-D rectifiers.

General Register Corporation: Information on admissions control system.

GoldE Manufacturing Company: Information on portable spotlight.

Griggs Equipment Company: Catalog on auditorium chairs.

Heywood-Wakefield Company: Illustrated catalog on auditorium chairs.

Ideal Seating Company: Literature on auditorium chairs.

Indiana Cash Drawer Company: Write Dept. M for information on under-counter cash drawer.

Kollmorgen Optical Corporation: Bulletins Nos. 207, 209 on projection lenses.

Manley, Inc.: Information on "Ice-O-Bar."

Marsh Wall Products, Inc.: Information on modernizing interiors with "Marlite."

National Super Service Co., Inc.: Data on vacuum cleaning equipment.

Prestoseal Manufacturing Corporation: Brochure on film splicers.

J. E. Robin, Inc.: Literature on motor-generators.

Spacarb, Inc.: Booklet on Spacarb Operator beverage dispenser.

Strong Electric Corporation: Literature on 3-D rectifiers, projection arc lamps, slide projectors, spotlights, reflectors.

Supurdisplay, Inc.: Write for information on "Buttercup" Plan.

Wagner Sign Service, Inc.: Catalog on show-selling equipment and mechanical hand to change letters on marquees.

Wenzel Projector Company: Information on projectors, soundheads, reels and magazines.

Williams Screen Company: Free samples of 3-D projection screens.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see THEATRES SALES BUYERS INDEX beginning on page 37]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation-filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative

humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

PRODUCT NEWS . . . Pages 40 and 50

The department "About Products" on general equipment and supplies is on page 50. "The Vendor Vane" on refreshment service products is on page 40.

DEALERS Page 36

Dealers in the United States are listed in the Theatre Supply Mart; those in Canada on page 74.

ADVERTISERS INDEX . . . Page 35

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buenos-D-Stacy Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buenos-D-Stacy Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1998 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups — pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the

soundheads themselves, or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Cabinets are usually available in either single- or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers. There are integrated systems of this kind designed specifically for drive-ins.

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR CORPORATION, 2506-19 South State Street, Chicago 16, Ill.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.

General Electric Company, 1 River Road, Schenectady, N. Y.

Gordon Corporation, 86 Shipman Street, Newark, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, 700 Jellif Avenue, Newark, N. J.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Westinghouse Electric Corporation, Bloomfield, N. J.

Western Electric Company, 195 Broadway, New York City.

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.

Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics and Wall Paper*.

Adelhardt Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).

The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).

F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction moldings). See page 47.

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets). Hollibolt, 2081 Laura Avenue, Huntington Park, Calif. (doors).

The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).

Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).

MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 13.

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).

Parkwood Corporation, Wakefield, Mass. (wood veneer).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see above).

AUTOMATIC TELEPHONE—See Telephone Answering Equipment: Automatic.

BASES—See Projectors and Accessories.

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 48, Ill.

KLIEGL BROS., 321 W. 50th Street, New York City (light sources). See page 67.

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

The Stralite Company, 35 West 52nd Street, New York City (paints, lamps).

Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials*.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs (see *Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvered, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

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PERMASCREEN costs far less — gives your patrons far more!

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube). See page 51.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic boards).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes. U. S. Plywood Corporation, see above).

CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebold Manufacturing Company, Canton, Ohio.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 0, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York, N. Y.
Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in *The Buyers' Index* on projection lamps.

HELIOS CARBONS, INC. (mfld. by Ringsdorff Werke, Mehlheim, Rhein, Germany), 122 Washington Street, Bloomfield, N. J. See page 18.
CARBONS, INC. (mfld. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 15.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 7, N. Y. See page 4.

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7, Ill.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Cal Products Company, 3721 Marjorie Way, Sacramento 20, Calif.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
Hal J. Huff Manufacturing Corporation, 659 West Jefferson Blvd., Los Angeles 7, Calif.
THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 0, Ill.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
Norpat Sales, 45 West 45th Street, New York 19, N. Y.
Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.
RAYTONE SCREEN CORPORATION, 185 Clermont Avenue, Brooklyn, N. Y.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1839 E. 102nd Street, Los Angeles, Calif.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

Fremont Rubber Company, Fremont, Ohio.
Alexander Smith Inc., 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (See Anchors for Chairs.)
Pensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York, N. Y.

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS FOR auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.
Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamerex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black. **Fensin Seating Company**, 1139 South Wabash Avenue, Chicago 25, Ill.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
National Seating Company, 138-13 Springfield Boulevard, Springfield Gardens, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.

THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 59.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

**Today's
theatre-goer expects
LIVING ROOM
COMFORT**



He wants a chair
he can relax in,
just like the
one at home



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**Heywood-Wakefield's famous
TC 706 AIRFLO is as comfortable
as the average patron's own
easy chair at home.**

The reclining AIRFLO chair has the
“rocking action” of the exclusive
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mechanism. By virtue of this mechanism
the AIRFLO retains the scientifically
correct pitch of seat-to-back regardless
of how the patron shifts his weight or position. For
further information contact your Heywood-Wakefield
representative or write for the fully illustrated
catalogue on Heywood-Wakefield Theatre Chairs.

*Comfort is our business . . . in theatre seating
as in Heywood's famous household furniture,
like the Old Colony platform rocker at top.*

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 6.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 48.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 57.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 26.

International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.

Irwin Seating Company, Waters Building, Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)
Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depression keys of admission price; some with split change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies. **Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y.** (chute).

Brundt Automatic Cashier Company, Watertown, Wis. **Comptometer Corporation, 1225 South Wabash Ave., Chicago 5, Ill.**

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.

Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).

Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.

Essanay Electric Manufacturing Company, 1438 North Clark Street, Chicago 40, Ill. (changeover).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

FILM CEMENT — See Splicers and Film Cement.

CLEANING DEVICE FOR 3-D SPEC-TACLES: See Third-Dimension Equipment & Supplies.

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least $\frac{1}{4}$ -h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials, in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Ace Company, 112 West Washington Street, Ocala, Fla.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).

Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.

Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.

Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmyre Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.

NATIONAL SUPER SERVICE COMPANY, 1948 North 13th Street, Toledo, Ohio. See page 59.

Spencer Turbine Company, Hartford, Conn.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.

Lawrence Metal Products, Inc., 79 Walker Street, New York City.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See Changeovers and Cuing Devices.

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS



VALLEN ALL-STEEL SAFETY TRACK LOW-COST DEPENDABILITY

- Noiseless, Safe, Easy operation
- Designed to eliminate jamming
- Bearings in the hub of each wheel where they belong for smoothest operation possible
- Manually or electrically operated

There is a Vallen Electric Control and Track for every need

WE'RE HEADQUARTERS
FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.).

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 14.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See page 58.

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.
Novelty Scenic Studios, Inc., 28-34 West 60th Street, New York City.
Premier Studios, 414 West 45th Street, New York City.
F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.
Rambusch Decorating Company, 40 West 13th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
Cutter-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 570 Lexington Avenue, New York City.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 67.
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in

the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

... Your Best Move

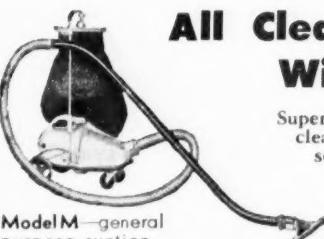
Good boxoffice is in proportion to patron satisfaction. Provide seating that's more comfortable and beautiful and it shows—in profits! Have a professional rehabilitation job, such as we do, and you've made your best move! Ours include repairs of parts, upholstering of seats and backs, replacement of worn cushions or backs with new ones on any type or make of chair, pronto, without interruption of your daily show!

Tell us your needs. We'll quote, gladly. Write today.

MANUFACTURERS—Foam rubber & spring cushion & back & seat covers
DISTRIBUTORS—Upholstery fabrics and general seating supplies

theatre seat service co.

160 Hermitage Avenue • Nashville, Tennessee



Model M—general purpose suction cleaning and blowing. Powerful, portable.



Model BP-1—Powerful pick-up for both wet and dry cleaning. Minimum noise level.

All Super models approved by Underwriters' Laboratories and Canadian Standards.

All Clean-up Jobs Can Be Done With a Super . . .

Super cleaning gives you high efficiency at low cost. The Super cleaner does the work of special brushes, floor cleaners, mops, squeegees, furniture dusters, air filter cleaners, blowers and other expensive miscellaneous equipment once regarded as necessary for the theatre cleaning job.

The Super is easy to use. One operator and a Super can clean • Screen • Sound equipment • Box fronts • Upholstery • Air ducts • Overhead pipes • Floors and floor coverings • Wet pick-up models take up scrubbing suds from bare, and carpeted, floors.

Your supplies dealer will be glad to demonstrate the advantages of Super cleaning right in your theatre. Or write for complete data.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th Street Toledo 2, Ohio

Sales and Service in Principal Cities.

In Canada: Plant Maintenance Equip. Co.
Toronto, Montreal, Vancouver

"Once Over Does It"



SUPER SUCTION

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.
 Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
 Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.
 Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
 Lobby Display Corporation, 351 West 52nd Street, New York City.
 Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.
 POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.
 Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, p. 56]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

BEREZNY ENGINEERING & MANUFACTURING CO., 4208 Avalon Blvd., Los Angeles 11, Calif. (car counter). See page 48.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N.Y.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N.Y. See page 24.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register). Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Perry Turnstile Company, 101 Park Avenue, New York City. (turnstiles). Taller & Cooper, Inc., 73 Front Street, Brooklyn 1, N.Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marqueses and fronts of regular theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 48.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 21.

CLEANING CART

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. Drive-In Theatre Service Company, 840 Cooper Street, Camden, N.J. (design and construction). F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction). Griffing-Laskey Construction Company, Astor Station, Boston, Mass. (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with pixiglass inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall. Associated Ticket & Register Company, 354 West 44th Street, New York City.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N.J. Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

DRIVE AND RAMP OILING

Fogging and spraying equipment (see above) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

Welch Equipment, Inc., 224 S. Michigan Ave., Chicago 4, Ill.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp, and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the speaker junction box.

Following manufacture in-car speakers only unless otherwise specified:

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

DAWO CORPORATION, 145 North Erie, Toledo, Ohio. See this page.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

EPRAD, 1206 Cherry Street, Toledo 4, Ohio. See page 17.

General Electric Company, Electronics Dept., Syracuse, N.Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N.J.

Loizeau Lumber Company, 561 South Avenue, Plainfield, N.J. (rainproof speaker cover).

Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).

Oxford Electric Corporation, 3911 S. Michigan Avenue, Chicago, Ill.

MOTIOPHOTO, INC., 4431 W. Lake Street, Chicago, Ill. See page 5.

National In-Kar Heaters, 1638 Victory Boulevard, Glendale, Calif. (heaters only).

RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N.J. See page 49.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N.Y. (speaker guard).

WESTREX CORPORATION, 111 Eighth Avenue, New York II, N.Y. (except in U.S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects

3 D or not 3 D???

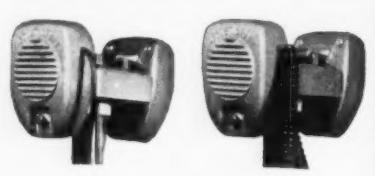
—may be your problem, but you still require the best in sound reproduction, and while we feel all our competitors offer good, high quality merchandise, we feel DAWO ACOUSTICRAFT offers more in high Quality projected sound and at prices O so low when you can buy the D30 set from your local dealer or direct from the factory for only \$15.90 per set.

May we send you our new catalogue?

DAWO CORPORATION

145 N. Erie St.

Toledo, Ohio



as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

DETEN CORPORATION, 303 West 42nd Street, New York City (pest electrode).

LINDAVAP CORPORATION, Ann Arbor, Mich. (electrical vaporizer).

MAGIC FOG, INC., Cissna Park, Ill.

TODD SHIPYARDS CORPORATION, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.

WELCH EQUIPMENT, INC., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th St., New York City.

GENERAL ELECTRIC COMPANY, Nela Park, Cleveland, O.

KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. 67.

REVERE ELECTRIC MANUFACTURING COMPANY, 6020 Broadway, Chicago 40, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See this page.

BALLY MANUFACTURING COMPANY, 2640 Belmont Ave., Chicago, Ill.

CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio. See page 38.

King Amusement Company, Mt. Clemens, Mich.

Joyrider Co., Ontario, Calif.

LIBERTY FIREWORKS COMPANY, Box 98, Franklin Park, Ill.

W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.

MINIATURE TRAIN CO., Rensselaer, Ind.

MIRACLE WHIRL SALES COMPANY, Grinnell, Iowa.

NATIONAL AMUSEMENT DEVICE CO., Dayton 7, Ohio.

PEDAL PLANE MANUFACTURING COMPANY, South Beloit, Wis.

PLAY-WAY COMPANY, 3227 Indiana Avenue, St. Louis 18, Mo.

B. A. Schiff, 901 S.W. 69th Avenue, Miami, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

ARNOLD-DAIN CORP., Mahopac, N. Y.

HABITANT SHOPS, INC., Bay City, Mich.

SCREEN TOWERS

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc.

Steel plates with a screen surface of vitreous enamel (not requiring painting) are available for mounting on existing or new drive-in screen towers.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

ELIZABETH IRON WORKS, Green Lane, Elizabeth, N. J. (steel).

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 47.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

GENERAL ELECTRIC COMPANY, Bridgeport, Conn. (underground cable).

KOILEK-KORDS, INC., Hamden, Conn. (coiled cords for speakers). See page 23.

PERMOPLEX CORPORATION, 4900 N. Grand St., Chicago, Ill. (speakers).

WESTERN INSULATED WIRE COMPANY, 1001 East 62nd Street, Los Angeles 1, Calif.

THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable). See page 23.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such position, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 26.

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN SOME localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

CHATHAM PRODUCTS COMPANY, 15 East Runyon Street, Newark 5, N. J. (battery floodlight).

CONSOLIDATED DIESEL ELECTRIC CORPORATION, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).

ELectric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlight).

FAIRBANKS, MORSE & COMPANY, 600 South Michigan Avenue, Chicago, Ill. (power plants).

GENERAL ELECTRIC COMPANY, Schenectady, N. Y. (power plants).

LAMPLIGHTER PRODUCTS CO., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).

D. W. ONAN & SONS, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).

PORTABLE LIGHT COMPANY, 216 Williams Street, New York, N. Y. (battery floodlamps).

READY-POWER COMPANY, Kales Building, Detroit, Mich. (power plants).

U-C-LITE MANUFACTURING COMPANY, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlight).

U. S. MOTORS CORPORATION, 412 Nebraska Street, Oshkosh, Wis. (power plants).

WESTINGHOUSE ELECTRIC CORPORATION, East Pittsburgh, Pa. (power plants).

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making



AMERICAN Approved PLAYGROUND EQUIPMENT

Unsurpassed in Design, Safety and Performance

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature



atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio (slide projector).

Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).

Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).

General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).

K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).

F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).

Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).

Duracote Corporation, 350 North Diamond Avenue, Ravenna, Ohio.

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).

Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).

Manco Fabrics Company, Inc., 114 East 27th Street, New York 16, N. Y.

New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.

Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).

Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).

United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos).

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which

fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.

Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.

Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.

General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.

Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the douser by means of a speed-sensitive mechanism within the sprocket.

Film Treatizer Corporation, 117 West 63rd Street, New York 23, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Murch Electric Company, Franklin, Me.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.

The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.

Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.

Neva-Burn Product Corporation, 67 Sullivan St., New York City.

New York Flameproofing Company, 115 Christopher St., New York City.

Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.

L. Sonnenborn Sons, Inc., 300 4th Avenue, New York City.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid

tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of coved type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.

American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.

Armstrong Cork Company, Lancaster, Pa.

Congoleum-Nairn, Inc., Kearny, N. J.

Fremont Rubber Company, Fremont, Ohio.

Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.

R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.

Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.

U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers); and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.

The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.

Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.

Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.

Sunroc Company, Glen Riddle, Pa.

The Halsey W. Taylor Company, Warren, Ohio.

Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

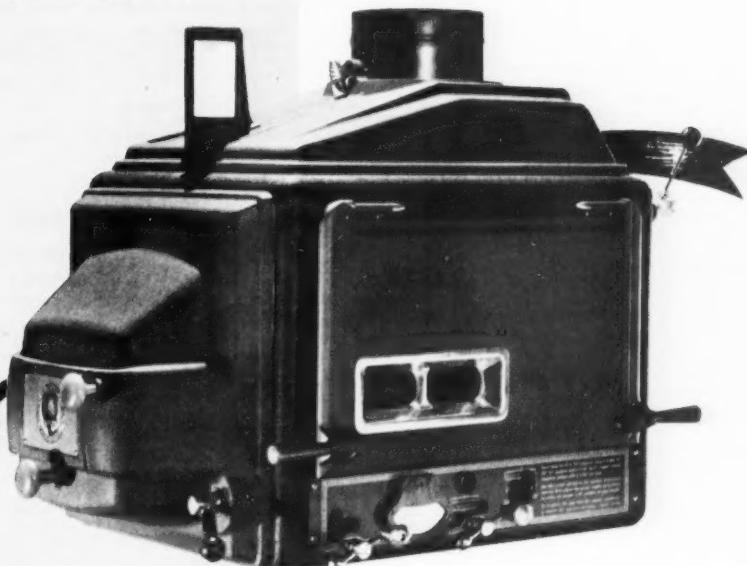
Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these

Theatres with
Bright Pictures
Hold Their Patrons

*For even the largest screens
they invariably install the*

**NATIONAL
EXCELITE**

75-130 ampere high intensity reflector type arc lamp



Distributed by

NATIONAL
THEATRE SUPPLY
Division of National-Simpson-Bidwell, Inc.

"THERE'S A BRANCH NEAR YOU"

should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see *Upholstering Materials*.)

ADMIRAL CHROME FURNITURE COMPANY, INC., 213 Greene Street, New York 12, N. Y.

ART CHROME COMPANY OF AMERICA (Div. of American Table Manufacturing Company), Melrose, Mass. Associated Ticket & Register Company, 354 West 44th Street, New York 16, N. Y. (smoke stands).

DOEHLER METAL FURNITURE COMPANY, INC., 192 Lexington Avenue, New York, N. Y.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill.

Lloyd Manufacturing Company, Menominee, Mich.

Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago, Ill.

Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.

Electronic Towel Corporation, 57 William Street, New York 5, N. Y.

NATIONAL DRYER CORPORATION, 616 Adam Street, Chicago, Ill.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

ACOUSTICON DIVISION OF DICTOGRAPH PRODUCTS COMPANY, Inc., 92-25 149th St., Jamaica, N. Y.

AUDIVOX, INC. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Sonotone Corporation, Elmsford, N. Y.

Telesonic Theatophone Corp., 3 East 48th Street, New York 17, N. Y. (audio auction method).

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary; but the limitations of the buzzer do not permit communication of any but the simplest instructions.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.

Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.

DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio. See page 22.

Goshen Manufacturing Company Goshen, Ind.

M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.

The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.

Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection reflector lamps are available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y.

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector*. Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 10-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation at approximately 125 amperes.

These larger reflector lamps are designed to permit filtering the light to reduce heat at the aperture (one filter system deflects heat from the filter glass by means of a blower). Also available are water-cooling systems for protection of the carbon jaw assembly from excessive heat.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 40-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 27.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 45.

J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.

MOTIOPHGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 5.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

GENERAL ELECTRIC COMPANY, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
WESTINGHOUSE ELECTRIC CORPORATION, Lamp Division, Bloomfield, N. J.

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applica-

tions in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps:

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17½ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	Diameter	Average lamp watts at 200 ma.
42 inches	3/4 inch	25
64 inches	3/4 inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	Diameter	Wattage
9 inches	5/8 inch	6
12 inches	5/8 inch	8
21 inches	5/8 inch	13
15 inches	1 1/2 inches	14
18 inches	1 or 1 1/2 inches	15
24 inches	1 1/2 inches	20
36 inches	1 inch	30
48 inches	1 1/2 inches	40
60 inches	2 1/8 inches	100

Color

The two most useful "white" lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1 1/2" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	Average lamp watts
48 inches.....	38
72 inches.....	55
96 inches.....	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlearc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1 1/2" Lamps are available in 8, 12 and 16 inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have

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Build capacity patronage... for better-than-ever profits... by giving all of your patrons the world's most satisfying screen images. Unequalled edge-to-edge sharpness and definition, at all ranges, all angles. Breathtaking contrast... vivid, brilliant images, actually 44% to 100% brighter! Tops in "Come back again!" appeal.

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Bausch & Lomb Optical Co., 67917
St. Paul St., Rochester 2, New York.

Bausch & Lomb Super Cinephor Projection Lenses

built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (See also *Black Lighting Equipment*.)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	Diameter	Nominal lamp watts
12 inches	5/8 inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	3/4 inch	16*
		23
		30
		36

*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

THERE ARE two general classes—the *condenser* lens, which focuses light on the aperture and the *objectives*. The latter, commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, and in 4-inch diameter, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5½ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 65.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass. See page 14.
Projection Optics Company, Inc., 334 Lyell Avenue, Rochester, N. Y.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.

WESTREX CORPORATION, 111 Eighth Avenue, New York II, N. Y. (except in U. S. and Canada).

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see *Marqueses*; and *Attraction Advertising under Drive-In Equipment*.)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (see *Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see *Marqueses*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 48.

Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 21.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light

may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called down-lights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(See also *Lamps for General Theatre Illumination*, "Black Light" Materials and Lighting Equipment.)

Adams Lighting, Inc., 48 W. 27th Street, New York City.

Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.

The Egli Company, Inc., 29 West 17th Street, New York City.

Gruber Brothers, 72-78 Spring Street, New York City.

Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 67.

McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.

Novelty Lighting Corporation, Emmaus, Pa.

Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see *Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Genarco, Inc., 35-56 34th St., Long Island City, N. Y.

General Electric Company, Schenectady, N. Y.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill. See page 18.

Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.

Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 67.

Neumade Products Corporation, 330 West 42nd Street, New York City.

Strobelite Company, 35 West 52nd Street, New York City.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See Crowd Control Equipment.

MAGAZINES—See Projectors and Accessories.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexilume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D.C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N.J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N.Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.

Ampelite Company, 561 Broadway, New York City.

Electro-Voice, Inc., South Bend, Ind.

Operadio Manufacturing Company, St. Charles, Ill.

Racon Electric Company, Inc., 52 East 19th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N.J.

WESTREX CORPORATION, 111 Eighth Avenue, New York II, N.Y. (except in U.S. and Canada).

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR - GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see Lamps, D.C. Projection Arc).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.

Century Electric Company, 1806 Pine Street, St. Louis Mo.

Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.

General Electric Company, 1 River Road, Schenectady, N.Y.

Hertner Electric Company, 12690 Elm-Wood Avenue, Cleveland, Ohio.

Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 5.

ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N.J. See this page.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago III.

General Electric Company, Schenectady, N.Y.

Gordos Corporation, 86 Sherman St., Newark, N.J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N.J.

Radiant Lamp Corporation, Newark, N.J.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color. Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.
RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

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Footlights Borderlights
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Downlights Blacklights
Directional Signs Dimmer boards

and many other products

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321 WEST 50TH STREET

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EAST ORANGE, N.J.

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

PROJECTION LAMPS: See *Lamps, D. C. Projection Arc.*

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See this page.

MOTIOPHOTOGRAPH, 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 13.

Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Even within the classification of heavy-duty there are models which, while adapted to large as well as small theatres, are of somewhat simplified design suggested by the requirements of theatres not operating on a continuous policy.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres. The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 27.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 18. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 5.

ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.

Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa. (belt punching machine).

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 13.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under *Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Eastman Kodak Company, Rochester, N. Y.

Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Victor Animatograph Corporation, Davenport, Iowa.

LINES OF Tungar tubes

made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (See *Rectifiers*.)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill. See page 19.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

Gordon Corporation, 86 Shipman Street, Newark, N. J.

Radian Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.

Strickland Electric Company, 1427 East 18th Avenue, City.

Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulfide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

FOREST-HARRISON, 207 Railroad Avenue, Harrison, N. J. See page 51.

Garver Electric Company, Union City, Ind.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

Kneisley Electric Corporation, 2509 Lagrange Street, Toledo, Ohio.

McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.

Richardson Allen Corporation, 15 West 20th Street, New York City.

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film



LAVEZZI MACHINE WORKS

4635 West Lake Street
Chicago 44, Illinois

exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill. GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. Neumade Products, Inc., 330 West 42nd Street, New York City. Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y. WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill. See page 13.

REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (see *Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See this page. INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass. J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago, Ill. Mirror-Guard Company, 837 Eleventh Avenue, New York City. RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 18. GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago, Ill. INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio. The Neumade Products Corporation, 330 West 42nd Street, New York City. WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill. Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Illinois.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y. Atlas Products Company, 9257 South Houston Street, South Chicago, Ill. Compo Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill. GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 48. Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill. Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y. GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

SCREENS, PROJECTION

MOTION PICTURE screens are of two basic types: *Diffusive*, for auditoriums having a ratio of width to depth of approximately 3 or more, to 5; and *Specular*, for auditoriums definitely elongated. Another type is *Translucent*, used with rear projection.

Designed for both 3-D and regular projection. Invisible seams! Perfect polarization! Wide diffusion!

In surface screens are "white," "silver" metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

Specular screens surfaced with aluminum (mixed with a suitable vehicle, usually a plastic substance) are required for third-dimension (stereoscopic) projection.

Diffusive screens are variously fabricated, being available (1) in cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

Means of installing a screen with a luminous surround (instead of black masking), without an intervening border or edge, so as to free the picture from the delimiting effect of a frame and the extreme contrast of a black border, are available in a system which synchronizes the

New York **PARAMOUNT**

GALA PREMIERE OF
"HOUSE OF WAX"
ON RAYTONE STEREO SCREEN

RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5 NEW YORK

NOW! 15% MORE LIGHT
ON YOUR SCREEN

The Greatest Projection Reflector Development In Motion Picture History

H-S "52" ALUMINIZED

METAL reflectors
GUARANTEED 5 YEARS

Top Screen Illumination
No Breaking - Pitting - Tarnishing
Top Performance at Highest Lamphouse Temperatures
A Life Saver For Drive-In Theatres and Continuous Run Houses
Real Economy Eliminates Continual Replacements and Spare Reflectors
SEE YOUR THEATRE SUPPLY DEALER

surround illumination with that of the picture entirely by use of reflected screen light (prevention of a constant level and quality of light in the surround, and of an edging effect between surround and pictures, are critical factors).

Physically, the system consists in screen material mounted on a structure designed to provide the diffusion and reflection of light necessary to absorb normal image vibration and to control reflected light relative to the audience area.

For picture widths of 25 feet or less, a prefabricated form is available for adaptation to existing as well as new auditoriums; larger images may be provided for by special construction.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. (time includes luminous surround system).

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 69.

B. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 72.

WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. Opposite page.

Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (see list under *Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces.

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.

Tropical Paint & Oil Company, 1148-1246 West 70th St., Cleveland 2, Ohio.

SCREEN TOWERS—See *Drive-In Theatre Equipment*.

SEATING—See *Chairs, Auditorium*.

SELSYN MOTORS—See *Third-Dimension Equipment and Supplies*.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (See also *Attraction Advertising under Drive-In Theatre Equipment*.)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexilume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Associated & Ticket Register Co., 354 West 44th Street, New York City.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

L. Bahi Company, 123 West Canton Street, Boston 16, Mass.

Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

International Metal Products Company, 3110 Park Avenue, St. Louis 4, Mo.

KLIEGL BROTHERS, 521 W. 50th Street, New York City. See page 67.

McPadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novely Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Ponderoid Corporation, 693 Broadway, New York 12, N. Y.

The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.

Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

SLIDES—See *Stereopticons*

SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantially different methods. This is true even within the lines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for installations of relatively moderate requirements.

Critical points of design in any case are the provisions for filtering out flutter, and for assuring constant accuracy of the optical system.

Not all, but most models are adapted to integration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 27.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 15, N. Y. See page 18.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

MOTIOPHOTOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.

S. O. S. CINEMA SUPPLY CORPORATION, 802 West 32nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 13.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada). See page 25.

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres. (See *Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns*.)

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 27.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 18.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

MOTIOPHOTOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.

WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 25.

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (Also see *Drive-In Theatre Equipment and Supplies*.)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada). See page 25.

SPECTACLES FOR 3-D—See *Third-Dimension Equipment and Supplies*.

SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the pressure type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Griswold Machine Works, Port Jefferson, N. Y.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).
PRESTOSEAL MANUFACTURING CORPORATION, 37-27 33rd Street, Long Island City, N. Y. (splicers). See page 48.

•
SPOTLIGHTS—See *Lights, Spot and Flood*.

•
STAGE DRAPES AND CURTAINS—See *Fabrics for Walls, Curtains and Stage Drapes*.

STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and strip-lights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the *BUYER'S INDEX* under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See opposite page.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 99.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (slide projector). See page 75.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 43.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

•
TAKEUPS—See *Projectors and Accessories*.

BETTER THEATRES SECTION

TELEPHONE ANSWERING EQUIPMENT: AUTOMATIC

TO TAKE CARE of incoming calls about the feature film attraction, including its name, stars, time schedule, etc., both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message, which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine will also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

TELEPHONE ANSWERING & RECORDING CORP., 342 Madison Ave., New York 17, N. Y. See page 3.

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and *intermediate* photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.
Paramount Pictures, Inc., 1501 Broadway, New York City.
RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.
TRAD-MOTIOPHOTOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.

TELEVISION SETS FOR FOYERS AND LOUNGES

FOR TELEVISION entertainment in a foyer or lounge, conventional home type sets are sometimes used; however, there is equipment specifically designed for such purposes. Models incorporating the screen and speaker are available for images up to 48 inches wide. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Trad Television Corporation, 1001 First Avenue, Asbury Park, N. J.

THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one of these, reels should be at least of 23-inch

diameter, magazines of 24-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are cooled by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are

SEAMLESS SILVER 3-D SCREENS

Super-reflective screens for all third-dimensional processes and wide-screen systems; engineered to assure sharp, brilliant pictures with vivid contrast in any theatre.

Produced of permanently flexible, seamless plastic. Clean-cut perforations, with no projecting fibres to impede sound or collect dirt. Fungus proof. Unaffected by moisture. Shipped with protective coating.

Only \$1.50 per square foot

Write for free sample and details today!

WILLIAMS SCREEN COMPANY
1675 SUMMIT LAKE BOULEVARD
AKRON 7, OHIO

included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper frames) or permanent types. Permanent types must be processed so as to be free of germs before reuse. The best method is to expose them to ozone; equipment is available to do this automatically, styled for lobby placement.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. (See Lamps, D. C. Projection Arc.)

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. (See Motor-Generators and Rectifiers.)

For specular screens see Screens, Projection.

Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). See page 27.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. (mechanical interlocks).

General Electrical Company, 570 Lexington Avenue, New York City (selsyn motors).

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).

Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).

MOTIOPHGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 5 (mechanical interlocks).

National Film Service, 630 Ninth Avenue, New York City (throw-away spectacles).

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).

Natural Vision, 1710 North LaBrea Ave., Los Angeles, Calif. (throw-away spectacles).

Neumade Products Corp., 330 West 42nd Street, New York City (reels).

RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).

Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).

J. Thomas, 145 South Robertson Blvd., Los Angeles 48, Calif. (permanent spectacles).

WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines). See page 13.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazines).

with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simplex boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. (admission control systems). See page 24.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 24.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio. Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. (manual type)

ond as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) woven fabrics, and (2) coated fabrics.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

ATHOL MANUFACTURING COMPANY, Athol, Mass. Bolta Product Sales, Inc., Lawrence, Mass. Chicopee Manufacturing Corporation, 40 Worth Street, New York City (plastic fabric).

COLUMBUS COATED FABRICS CORPORATION, Columbus, Ohio.

CONRAD CORPORATION, 331-359 Oliver St., Newark, N. J. Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20.

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.

FIRESTONE INDUSTRIAL PRODUCTS CO., Velon Div., Akron. Goodall Fabrics, Inc., 525 Madison Avenue, New York City (simulated leather).

A. D. JULLIARD & COMPANY, INC., 40 West 40th Street, New York City.

MANKO FABRICS COMPANY, 114 East 27th St., New York City.

MASLAND DURALEATHER COMPANY, Amber Street at Willard, Philadelphia, Pa.

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.

The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn.

VACUUM CLEANERS—See Cleaning mechanisms.

VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 37.

WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types.

ARMSTRONG CORK COMPANY, Lancaster, Pa. (linoleum). **FRDERICK BLANK & COMPANY, INC.**, 230 Park Avenue, New York City (wall paper).

Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass.

CONGOLEUM-NAIRN, INC., Kearny, N. J. (linoleum).

GOODYEAR TIRE & RUBBER COMPANY, 1144 East Market Street, Akron, Ohio (simulated leather).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City.

KATZENBACK & WARREN, 49 East 53rd Street, New York City (wall paper).

MASLAND DURALEATHER COMPANY, Amber Street at Willard, Philadelphia, Pa. (simulated leather).

THE PANTASOTE CORP. OF NEW JERSEY, 444 Madison Avenue, New York City (simulated leather).

TEXTILEATHER CORPORATION, 607 Madison Avenue, Toledo, Ohio (simulated leather).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes

UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

ANGELICA UNIFORM COMPANY, 1471 Olive Street, St. Louis, Mo.

S. APPEL & COMPANY, 840 Broadway, New York City. **BUCKS UNIFORM COMPANY**, 75 West 45th Street, New York City.

DELTA UNIFORM DIVISION, HIGHWAY OUTFITTING COMPANY, 3 East 28th Street, New York 16, N. Y.

MAIER-LAVATY COMPANY, 2141 Lincoln Avenue, Chicago, Ill.

MARCUS RUBEN, INC., 625 South State Street, Chicago, Ill.

REVERSIBLE COLLAR COMPANY, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

RUSSELL UNIFORM COMPANY, 192 Lexington Avenue, New York.

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, sec-

SILVERLITE 3D SCREEN COATING

FOR INDOOR AND DRIVE-IN SCREENS

Prepare your present flat surface screen for 3 dimensional projection at lowest minimum cost.

Available through Theatre Supply Dealers.

VOCALITE SCREEN CORP.
ROOSEVELT NEW YORK

Promoting Popcorn to Theatre Patrons

(Continued from page 44)

he said. He suggested having the attendants try some of the buttered corn themselves to "sell them on it."

Sales attendants must further be well instructed in the operation, cleaning and maintenance of the butter dispenser, he explained, adding that peak sanitary operating conditions help greatly in increasing and maintaining sales.

Personnel can also help, he said, through asking patrons to try the buttered corn. He suggested asking all those patrons who request popcorn the following: "Buttercorn?" . . . or "Would you like to try out Buttercorn?" . . . or "Butter?" . . . or "Extra Buttercorn," etc. This should be spoken, he added, with a "smile" and a "lift" in the voice and eyes.

The use of special signs and displays was also outlined by Mr. Botwick. The butter dispenser itself should be visibly displayed next to the popcorn machine or warmer, he emphasized. It has an illuminated Translite advertising sign, which can display either Butter cups or boxes and flasher buttons should be used to obtain a "blinking" effect, he pointed out.

Found particularly effective in a number of Florida State Theatres were counter and back bar exhibits, containing mass displays of oversized boxes or cups or Buttercorn as well as dummy butter cartons supplied by local dairies. Special signs were also used, and Mr. Botwick advises omission of price on such signs. "Where it is necessary to mention it, it should be subordinate," he said. "Play up the availability of the buttered corn . . . NOT the price."

Other stunts to help sales which can be carried out in individual theatres, as recommended by Mr. Botwick, include placing passes in boxes, holding limerick contests for patrons, and sales contests for attendants. The circuit has also provided large buttons for the refreshment personnel to wear with copy reading, "It's Better with Butter." Tests proved that seven out of ten patrons will stop to ask, "What's better with butter?" and this gives attendants an opportunity to boost Buttercorn, he said.

On the subject of handling the butter, he suggested that operators purchase it in quarter pound bricks. The number of Buttercorn units per pound of butter should be no less than 30 boxes to the pound, he said. Where Buttercorn is sold for 25c, 3 squirts of butter should be given the customer, each 6cc. Where it is sold for 20c, there should be two servings.



How special displays at the refreshment stand can be devised to help boost popcorn sales is demonstrated in these decorations for Loew's theatre, Rochester, N.Y., as arranged by manager Lester Pollock. Popcorn was strung and then hung in scallops from the stand's canopy as well as from the ceiling along the back bar. The cut-outs of a girl and boy along the back bar wall have flexible arms, and a bag of popcorn has been placed in their hands. The board to which they are attached has popcorn "dots" placed all over it. In the center of the back bar wall are shelves containing bags of popcorn and boxes of candy.

A Snack Bar Goal: 75% of the Gate

(Continued from page 33)

he will buy," she points out, and "all food should be displayed as attractively as possible." Sales are also stimulated, she has found, if the food is prepared where patrons can smell as well as see it. "We grill frankfurters and keep popcorn popping all during the evening," she explains.

As for speedy service, that is an advantage of the cafeteria system, she has discovered. In the first place, of course, food must be prepared in advance. A check is made each night at the box-office to find out the number of tickets sold, which gives them an idea of what kind of a crowd to expect at the snack bar. With the food all prepared, the line is kept moving and customers don't have to wait, Mrs. Harris points out.

Also, she says, if the line should slow down the rail is far enough from the counter for customers to pass. "We encourage this and when you make it known that passing is permitted, no one resents it."

As for cleanliness, "that is a must with us—clean floors, walls, counters, show cases, drink dispensers, etc. Our employees must always be neat and clean. We find it is helpful to keep cleaning supplies handy during the night for spilled drinks and other accidents. A wet, messy floor is not a pretty sight, and it can also be dangerous."

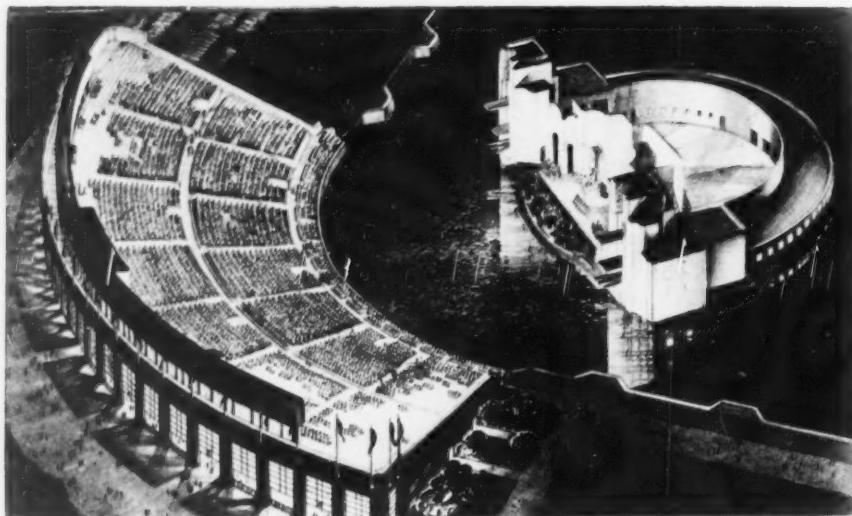
CONTROLLING ALL SUPPLIES

An efficiently run snack stand also requires careful attention to the supply situation, according to Mrs. Harris. She employs a regular schedule for ordering so that no emergencies can arise "such as the discovery that we are out of something that it will take days to get." In general, she keeps a three to four weeks' supply of all merchandise and materials on hand. The exception is paper goods, of which she stocks several months' supply in advance. It is especially important, she points out, to have a week's supply of popcorn boxes and carrying trays folded at all times. The employees can do this when business is slow, she explains, since they should at any rate appear to be busy at all times.

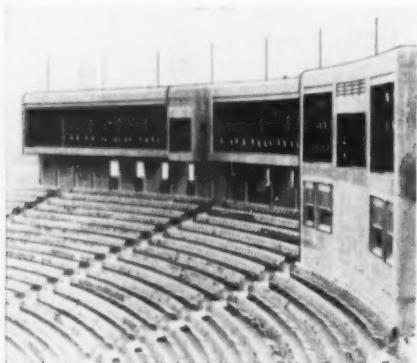
Further, in regard to the employees, Mrs. Harris believes that each should have a thorough working knowledge of all phases of snack stand operation. However, each should have a definitely assigned space to operate in during the intermission period, she warns, in order to avoid confusion and unnecessary movement.

In conclusion Mrs. Harris expressed her recognition of the possibilities of further improvement and expansion of the Fiesta snack stand. This they plan to do in the near future, she says.

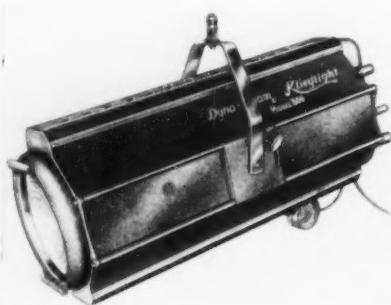
Stage Lighting Now Possible With Single Unit at 300 Feet



Distance from the spotlight gallery at the rear of Marine Stadium to the center of the stage (see above) is 315 feet. A battery of 120 "Dynabeam" Klieglights is used, with one section of the spotlight gallery showing arrangement of the units pictured below, left. At right below a "Dynabeam" unit.



A close-up view from inside the spotlight gallery showing one of the banks of Klieglights used for highlighting definite areas is provided below.



FEW establishments for entertainment merit the adjective "unique," but that is probably a safe distinction for the huge Marine Stadium located at Jones Beach on Long Island, N. Y. With a stadium seating 8,000, the stage has been built 100 feet off the shore. Action on the stage can thus be combined with marine spectacles and aquatic sports events formed as an important part of the performances.

This arrangement posed tremendous problems of stage lighting. The rear of the stadium is 315 feet from the center of the stage. For Kliegl Brothers of New York, who installed all the stage lighting, it necessitated the development of an entirely new unit, powerful enough to deliver illumination of high intensity upon the stage without sacrificing the controls characteristic of front lights for theatrical purposes.

The unit developed was the 3000-watt "Dynabeam" Klieglight, Model 300, Type 1376-S, which projects its beams approximately 300 feet. It will also serve to illu-

minate particular areas where a well-defined cut-off of light is desired. It employs the principle of an ellipsoidal reflector co-ordinated with an optical system and an arrangement of adjustable shutters. It has weatherproof construction, rear controls and is manually operated.

At Marine Stadium a battery of 120 of these units is located in a spotlight gallery at the rear of the stadium to front-light the stage and water channel. The units are now available for other similar applications, including drive-in stage lighting.

CANADIAN DEALERS

Adamson, M. L., 9921 113th St., Edmonton, Alta.

Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond cover, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta. Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B.C.; 271 Edmonton St., Winnipeg, Man.; 86 Charlotte St., St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Creations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que.; 277 Victoria Street, Toronto, Ont.; 591 Yonge St., Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.

Frazer & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E.: 267 Rhode Island Avenue, East Orange, N. J.

S O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.

K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

About People of the Theatre

D. M. FARISH was elected president of Dominion Sound Equipment, Ltd., Montreal, at the recent annual general meeting.



D. M. Farish

Mr. Farish, who succeeds T. C. CLARKE, is also vice-president, accounts and finance, of Northern Electric Company, Ltd. He has been a director of Dominion Sound since its inception in 1935 and has served as secretary-treasurer and

later as treasurer of the company. As treasurer, he is succeeded by S. B. WICKES, C.A., who was also elected to the board of directors. Mr. Wickes is comptroller of Northern Electric. Other officers of Dominion Sound for the coming year are F. E. PETERS, who was re-elected vice-president and W. ORCHIN, who was appointed secretary and assistant treasurer. Until his new appointment Mr. Orchin was secretary and office manager. J. E. Milburn, central district manager of Northern Electric, was appointed to the board of directors to replace the late K. P. Macpherson.

E. S. GREGG, vice-president and general manager of the Westrex Corporation, New York, is currently abroad to make a study of market conditions in Great Britain, Ireland, France, Italy, Switzerland, Denmark and Sweden and to discuss with managers and staffs of the Westrex subsidiaries the equipment required to record and reproduce stereophonic sound. He plans to return to New York in June.

JAKE MITCHELL, sales manager for LaVezzi Machine Works, Chicago, died on March 29th while in Tampa, Fla. This year Mr. Mitchell had celebrated 46 years in the motion picture industry, dating back to 1906, when he and his late brother, LEE MITCHELL, operated a nickelodeon in Chicago. Later he was a film salesman and after that entered the supply field in 1928. He joined LaVezzi in 1938.

JIMMY BELLows has been named manager of the Center theatre in Greensboro, N. C., by new owner DICK KENNEDY, who also has theatres in Alabama and Tennessee. Mr. Bellows was formerly manager of the Lyric and Strand theatres in Birmingham, Ala.

H. D. BARNES, formerly manager of the Capitol theatre at Clinton, Iowa, has been named director of advertising and public

relations for Central States Theatres, Des Moines. Succeeding Mr. Barnes at the Capitol is HAROLD ALDINGER, who will also continue to manage the circuit's Rialto theatre in the same city.

AND OF BUSINESSES SERVING THEM

JOHN BENEDETTO has been named manager of Loew's Poli theatre in Worcester, Mass., according to an announcement by HARRY F. SHAW, division manager.

The Bowl drive-in, a new 700-car outdoor theatre, at Stratford, Conn., has been opened by Seymour Levine and associates.

WILLIAM S. STEWART has been promoted to the position of assistant division manager of the southwestern division of the American Seating Company, Dallas, according to JAMES M. VERMEULEN, vice-president and general sales manager of the company. Replacing Mr. Stewart as office manager at the company's Syracuse branch is NORMAN E. WIETIG. Prior to joining American in 1950 as a sales representative in San Francisco, Mr.



William S. Stewart



Norman E. Wietig

Stewart had been western division manager for the Winchester Arms Division of Olin Industries, Inc. Mr. Wietig joined the company in 1945 after service in the U. S. Navy as a lieutenant during World War II. A graduate of Notre Dame University, he also coached at the Trenton Boys' High School in New Jersey for seven years.

NATHANIEL M. MARSHALL has been appointed manager of television equipment sales by General Precision Laboratory, Inc., Pleasantville, N. Y. Previously he had been assistant manager, having joined GPL in 1950 as a commercial engineer. A grad-

MARTIN F. BENNETT has been appointed regional manager of the west coast region of the RCA Victor Division, Radio Corporation of America, according to CHARLES M. ODORIZZI, operating vice-president of the division. Mr. Bennett will join the staff of PAUL A. BARKMEIER, vice-president and director of regional operations. Previously Mr. Bennett had served as assistant manager of the company's eastern region with offices in New York. He assumed that post after more than a year as manager of RCA theatre equipment sales at the division's headquarters in Camden. He joined RCA as a theatre equipment sales representative in the eastern region in 1946, following 14 years' association with the motion picture theatre industry. At the same time Mr. Odorizzi announced that HAROLD R. MAAG, vice-president and western manager of the RCA Victor Division will assume broader responsibilities in supervising west coast operations. In this capacity he will be on the staff of the operating vice-president and will act as the official west coast representative of RCA Victor management.

FRED R. GREENWAY, manager of Loew's Poli Palace theatre, Hartford, Conn., recently marked his 22nd year with Loew's, Inc.

WILLIAM DUFFY has been appointed assistant manager of the Roger Sherman theatre in New Haven, Conn.

HARRY MARGOLESKY, formerly with the Randforce Amusement Corp., Brooklyn, N. Y., is now manager of the Gables theatre in Miami, Fla.

HARRY BRADY has been named manager of the Strand theatre, Miami, Fla., replacing PAUL BARON, who is now at the Gateway theatre there.

ROBERT BATTIN has been appointed manager of the Paramount theatre in Palm Beach, Fla., replacing WILLIAM KLUG.

MRS. LOIS ARTHUR has been named manager of the St. Cloud theatre, in St. Cloud, Fla.

A new 550-car drive-in, called the Rodeo, has been opened at Phoenix, Ariz. It is owned by J. B. McCORMICK, Jr.,

long-time theatre man in Arizona; WADE F. ALLEN, a Detroit theatre man and WELDON GIRARD, who has a theatrical supply company at Phoenix.

AL CHAMBERLAIN has sold his interest in Pismo Theatres (including the Pismo in Pismo Beach, Calif., and the Rio Grande in Rio Grande) to Westland Theatres, San Francisco, according to an announcement from GERALD HARDY, Westland president.

The Collins theatre at Joliet, Ill., which has been closed since last summer, has been purchased by JIM FINEGLIO, also owner of the Times theatre in Oglesby, Ill.

Extensive remodeling and redecoration has been given the Markey theatre at Jackson, Ohio, by Chakeres Theatres, Inc., Springfield.

New twin refreshment stands have been installed in the Montrose drive-in at Montrose, Ohio, by owner LOU RATENER in order to expedite service.

A new drive-in with a 400-car capacity is being constructed at Emmetsburg, Iowa, by the Emmetsburg Amusement Company, operators of the Iowa theatre there.

The new Brad drive-in at Plaquemine, La., was opened early in April by W. H. COBB and B. W. STEVENS.

Reconstruction of the Joy theatre at Dubach, La., which was partially destroyed by fire several months ago, has been started by O. O. FONTENET.

E. N. STURDIVANT and HARRY GANTT have purchased the Lyric theatre at Yuma, Ariz., from Yuma Theatres, Inc., a subsidiary of Fox West Coast Theatres.

Plans for a new 1400-car twin drive-in theatre, to be known as the Bel-Air, at East Bakersfield, Calif., are announced. The builders will be LLOYD MILLER, O. E. SCOTT, JAMES BANDUCCI, WILLIAM GANNON, OWEN CLARK, MIKE EASLEY and JEFF LEWIS.

The Liberty theatre at Lone Wolf, Okla., was destroyed by fire late in March. Operator of the theatre was C. E. TRUITT.

The 81 Drive-in theatre at Wichita, Kan., was remodeled and rewired for improved sound before its seasonal opening.

A new drive-in is being constructed on a 30-acre plot near Rehoboth Beach, Del., by WILLIAM DERRICKSON.

PAUL AIKEN has been named assistant manager of the Enright theatre in Pittsburgh.

TOM MUCHMORE, who recently took over operation of the Canoga theatre, Canoga Park, Calif., has modernized the house.

The 20th Century drive-in at Tampa, Fla., is being enlarged to accommodate 783 cars, according to CHARLEY LAMBERT, manager.

Plans are being made to rebuild the Buchanan theatre at Buchanan, Ga., which was recently destroyed by fire.

CHARLIE L. FUNDERBURKE has been appointed manager of the Gem theatre, Cuthbert, Ga., replacing CECIL PRESCOTT, who resigned.

FRANK LAWRY, formerly with RKO, has resigned to join Bailey Theatres, Atlanta, as manager of its Panama City house.

Milwaukee's Scoreboard

Credit for designing, manufacturing and erecting Milwaukee County's new ball stadium scoreboard, as shown at left, in Milwaukee, Wis., goes to Ben Poblocki, president of Poblocki & Sons. The steel board is 57 feet high and 61 feet wide. The changeable letters and numerals on the main board are 16-inch plastic, furnished by the Wagner Sign Service, Inc., of Chicago. The scoreboard was donated to the county by the Miller Brewing Company in return for the advertising sign on top.



THE BIG PICTURE

(Continued from page 8)

abruptly cut off by a dark frame well within the area of central vision, with the performance only a focal point of an optical image that takes in also a blacked out platform, perhaps a proscenium arch, and a relatively huge expanse of architectural doodads, plus spots and streaks of light, no factor of the illusion has conditions permitting it to seize and hold the mind as it might. To provide those conditions for all of the qualities which contribute to a realistic image is the Big Picture's aim.

How big should it be? That is not a matter of fixed footage but one related to the dimensions of the auditorium—specifically, to the size and shape of the seating plan. For example, the new size of the picture at the Radio City Music Hall: It was recently increased from around 33 feet to 50 feet in width; however, it is draped in on a stage having a 100-foot proscenium opening!—in an auditorium something like 200 feet wide! One might say (if available projection light were no consideration whatever) that the Music Hall is only now approaching the size of picture it always should have had. Further comment on this point is provided by the fact the Music Hall's 50-foot picture is presented quite as successfully as the 33-foot image was with a horn system only at the middle.

There are a number of conditions affecting this fundamental factor of scale; this particular piece, however, is confined to the purposes of so-called "wide-screen processes"—the predominant and general purposes, rather than such specialized and isolated functions as "audience participation" stunts. The main purposes are primarily so distinct from that of 3-D, and so important within that distinction, that they command consideration without reference to "third-dimension," whether it is a matter of stereoscopy or of "effect."

Public reaction to 3-D pictures, as studios become more and more proficient in stereo-cinematography, may be so favorable in spite of the spectacles that it would be well to make the art stereoscopic. But 3-D, of itself, cannot create the conditions for an illusion and presence which can be produced (especially with integration of screen and auditorium design) by a picture physically dominating the field of vision. (Indeed, 3-D apparently contracts the image, even shrinking the characters, thus making the picture optically more remote than a 2-D picture of the same size.)

The two techniques therefore are not possible alternatives, one for the other. If greater dramatic impact, more conviction and presence are the objectives, stereopsis is instead a further potential source of motion picture realism. —G. S.

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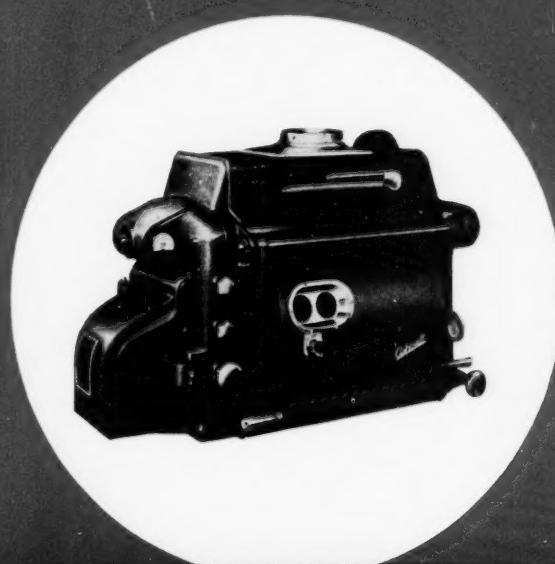
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